

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVI. 916.

NEW YORK: SATURDAY, JULY 18, 1896.

PRICE, TEN CENTS.



Photo by Dupont

GRACE HENDERSON.

THE DEAN OF THE AMATEURS.



EDWARD FALES COWARD.

The amateur actor affords a curious study in social psychology. Many motives go for the making of an amateur in any field of art. In nine cases out of ten amateurship is the expression of what Swinburne calls "a passionate attraction" thwarted by the circumstances of life from its full and fit assertion.

Round about us we see plenty of people who perform their appointed functions in an exemplary manner, but reserve their richest enthusiasm for some utterly different employment. History is full of such instances. Louis XVI. was born a locksmith, but his trade was unfortunately that of a king. Nero was undoubtedly born to adorn the operatic stage, but he had the misfortune to come into the world centuries before there were operatic stages to adorn. Napoleon would have been content to live the life of a "gentleman farmer" if Europe had allowed him time to indulge the whim. In all these instances amateurship is at least deserving of respect.

Occasionally amateurship awakens real regret; it is so very genuine, approbative criticism is so general that one wishes the amateur would thwart his destiny by embracing his hobby as an avowed profession. When Charles Dickens acted in amateur theatricals, every one said he would have been as great an actor as he was a novelist.

And here in New York, every one who has seen Edward Fales Coward in amateur performance wondered why he has never gone on the stage. He has played over one hundred and twenty-five different parts. Edwin Booth and Mrs. Kendal both enthused over his talent. His friends have done everything in their power to turn his head. And under it all, Mr. Coward has remained sane and modest. The stage's loss has been the gain of journalism. He is the accomplished and erudite dramatic editor of the *New York World*.

"My amateur record," said Mr. Coward the other day to a *MIRROR* interviewer, "covers a period of twenty-three years. In '73, when I was a bit of a youngster, I acted with De Wolf Hopper in a Shakespearean burlesque. His name was William De Wolf Hopper in those days, and he was badly bitten with the stage fever. Then, when I was barely a dozen years old, I played Thibault in *Pyramus and Thisbe*, the short tragedy embodied in *A Midsummer Night's Dream*. A little later, season of 1876-77, came the great revival of *Julius Caesar* at Booth's, and Bobby Taber, the Robert Taber of to-day, went with me to see the performance. We came away burning with histrionic fire. On Seventh Avenue we secured a hall that had been used for democratic convention meetings, and there we gave an opposition performance of the tragedy. In the company was a boy named Wetmore, who had a genius for manufacturing 'props.' He could make papier-mâché armor that looked very genuine, and he knew how to drape us in sheets and make us feel we were wearing real togas.

"Then we moved over to the basement of St. Ann's Church, next to Chickering Hall, on Eighteenth Street, where we inaugurated a series of continuous performances for the benefit of the church fair. We fitted up a stage and proscenium, and we wanted to christen the place 'St. Ann's Theatre.' But good Dr. Gallaudet, the rector of St. Ann's, remonstrated with us gently, but firmly, and we were finally persuaded that such a title was scarcely reverent.

"At a fair for the benefit of the yellow fever sufferers we went into the thing on a very extensive scale. We gave performances every fifteen minutes, and asked them with as much Shakespeare as they could patiently stand. We also gave them *The Greek of Gain* and *The Brigands of Calabria*, in which I played Jacques Bernardin, and Taber played the juvenile lead. We shared the leads pretty equally—Robbie doing Richmond, my Richard, I doing Iago to his Othello, he the Ghost to my Hamlet, I Brutus to his Cassius, and so on through the whole Shakespearean repertoire. We also did a version of *Venice Preserved*, which I fixed up myself."

"How old were you both at the time, Mr. Coward?"

"Robbie and I were both about fifteen. Well, up to '81 we acted together continually at St. Ann's, and in '81 Mrs. Potter joined forces with us for a performance of *Clement Scott's Cape Mail* and Mrs. Burton Harrison's *Tea at Five*. We afterwards repeated the same bill before a highly responsive audience at Bloomingdale.

"In the Spring of '83, our first really professional debut was made at the Madison Square Theatre. We played *Frank Harvey's Bought for the Benefit of the Bartholdi Statue Fund*. David Belasco wrote it, and we called it *The Old Love and the New*. I had the light comedy role of Austin Grey. Mrs. Potter's leading man then was Robert Sayle Hill, an Englishman who had been on the stage.

"That Summer we did a play of Mrs. Harrison's *A Lenox*. The *Portrait of the Marquis*, from the French of Octave Feuillet. I played the part that Coquelin Cadet had done with the *Comédie Française*. In the fall I acted *Gaspar Laroque* in *The Romance of a Poor Young Man*, which I've played lots of times since then. About the same time Mrs. Potter and I went down to Staten Island to do Sir Charles

Young's *For a Child's Sake*. The company were all a little shaky in their lines, and at the performance we got each other's identities so badly mixed up that the audience came away vowing it was the most immoral play they had ever seen. When we did it afterwards in New York we learned our parts carefully, and this time the audience was not offended. My next essay was *Sangre d'Inde* in *Delicate Ground*, and, in my opinion, my most successful. At a revival of *The Portrait of the Marquis*, we had in the cast Alexis Giklo, the Russian swell, and Georgia Cayvan, who stepped in to fill a vacancy. I had the pleasure of playing the opposite part to her.

"David Belasco next worked over Camilla's Hu band for us, re-bristening it *The Moonlight Marriage*. I played the low comedy part of Dog-briar, a gypsy vagabond. Beatrice Cameron (Mrs. Richard Mansfield) played Sloeberry, my laughter. That was for the benefit of the Home for the Destitute and Blind. Mr. Booth, who saw me act, said I was a good comedian.

"Next we played in Raoul Coquelin, a romantic drama by Helmer Durant. I was a poet who went blind. In February, '85, we acted at Mr. V. W. Whitney's house on Fifth Avenue for charity. Five dollars was charged for a ticket. Mrs. Potter acted with M. Lemaître and I played with Mrs. Schlessinger and Count de Pourtales in *Fair Weather and Foul*. Then we went over to Lenox and acted *Weeping Wives*. In the rooms of the Metropolitan Opera House we revived *Betsy Baker, Who's To Win Him*, and *The Romance of a Poor Young Man*. In September, '85, I did *Sylvester Daguerwood*, a part that had rarely been played since the elder Keene's time. The following year Mrs. Potter and I appeared in *The Russian Honey-moon* at the Madison Square Theatre here and in Brooklyn, Baltimore and Washington. Branching off into comic opera, George Thorne, the first Ko Ko in this country, coached me for the part, and I played it four times. In *The Finger of Fate*, an original piece of my own, patterned after *Fedora*, I played Prince Vladimir Poniatowski. It was in this piece that Mrs. Potter made her last appearance as an amateur. We gave it at our old temple, St. Ann's, on a stage ten by eight feet, before an audience who paid twenty-five cents admission.

"Going down to Texas that Summer, I acted for the first time with Elsie De Wolfe. Mrs. Denison, who afterward went on the stage as Mathilde Matthison, was in the cast with us. We did *A Cup of Tea* and *The Snowball*. In 1886 the Columbia Dramatic Club was born, which later became *The Scrollers*. Our first burlesque was *Pocahontas*, and I had John Brougham's old part of Powhatan. We followed this up with *Captain Kid*, William Penn, and *Black-Eyed Susan*, which ran a week at the Academy of Music to \$11,000, with the Actors' Fair for opposition. At the Metropolitan Opera House I played Katherine in a burlesque of *The Taming of the Shrew*, under the auspices of Company I, Seventh Regiment. And now to briefly run through my other work: I acted in *The Guardsman* (Amateur Comedy Club), *The Day After the Wedding* (with Mrs. Griswold, formerly Annie Robe), *Nine Points of the Law*, *Contrasts* (the first play by Elizabeth Marbury, with Miss De Wolfe, Mr. Keely, and Mr. Faversham in the cast), *The Comical Countess* (with Mrs. Bloodgood), *Peace at Any Price*, *The Danger*, *The Circus Rider* (with Miss De Wolfe), *The Hunchback*, *A Cup of Tea* (at the Broadway Theatre), *Hearts Are Trumps* (my own play, acted twelve times), *The Belle's Stratagem* (my own version, subsequently used by Julia Marlowe-Taber), *The Mother-in-Law* and *She Stoops to Conquer* (my own arrangement). I have written about a dozen one-act plays. For three years I was dramatic editor of the *New York Evening Sun*, and for three years have filled the same position on the *New York World*.

"My ambition is to manage a New York theatre. I believe I could run one profitably on lines that have never yet been followed. I should not allow any histrionic ambition to interfere with the success of the house. My position would be rather that of an actor-manager who never acts."

"One cannot rise from Mr. Coward's words without optimistic convictions. If ever new blood was needed to make the dramatic life of this country go surging forward, this is the precise moment. Mr. Coward, being a gentleman of culture and æsthetic instincts, as well as a man of sound practical sense, can—if the opportunity is forthcoming—make himself an influence in the theatrical world."

GRACE HENDERSON.

Grace Henderson, whose picture occupies the first page of this issue, first came into prominence by her very able work in *Madame Modjeska's* company, her *Celia in As You Like It*, and *Olivia in Twelfth Night*, then being commended by the critics of the big daily newspapers in this city and throughout the country. Her next success, and a much greater one, was as the Countess in *The Chouans*—an Amazonian part which she filled capably. Afterward Miss Henderson, who, in private life, is Mrs. David Henderson, wife of the well-known Chicago manager, became a member of Daniel Frohman's Lyceum Theatre company, and in that artistic little playhouse she played many parts for three seasons. She then returned to the West to join her husband, and, about two years ago, went to Paris to study her art. She has only lately returned to New York, where she will probably be seen during the coming season, although as yet she has not accepted any of the many engagements offered her. The season, after next will, however, see this talented and pretty actress at the head of her own company.

A THEATRICAL MANAGERS' CLUB.

Four well-known managers went up to Albany last Monday and incorporated "The Theatrical Managers' Club of New York City." The first clause of the certificate of incorporation reads as follows:

"The object for which the corporation is formed is to promote social intercourse among its members, to provide them with a club-room for recreation, and the discussion of matters pertaining to the theatrical business, and the promotion of the various theatrical enterprises with which they are associated by the interchange of views and otherwise."

The trustees of the Club for the first year are: Dave Hayman, William C. Cubitt, Emil Rosenbaum, Nat Roth, and Edward L. Bloom.

FROHMAN'S LATEST.

Charles Frohman has extended his line of conquest by adding the Garden Theatre to his long list of enterprises. On Oct. 1 the Garden will come under his direction, and it is his present intention to establish there a permanent stock company. *The Liar*, which opens at Hoyt's on Sept. 3, will probably be transferred to the Garden after a month's run at the former house.

SHAKESPEARE AS A TARGET.

At the Empire Exchange the other day, a half-dozen out-of-town managers were discussing the value of a certain theatrical circuit, when the town of Wichita happened to be mentioned. Harry St. Ormond was thereupon visibly affected. He covered his eyes with his hands and shuddered, even after everyone had asked him what was the matter.

"Wichita! Wichita!" said Mr. St. Ormond in a far-away manner. "Will some one get me a glass of water, please?"

The water was brought in an instant and Mr. St. Ormond swallowed it gratefully. "What ails you, Harry, old boy?" asked the others in a breath.

"Wichita! Wichita! Oh, I'll never forget the first time I played that town. It was long years ago. You could go there with any kind of a show and come away with a barrel of money. They wouldn't even wait to buy tickets. All you had to do was just sit at the door and catch the money in your lap. They fought to get in, and after they did get in—Wichita! Oh, wild and ingenious centre of civilization, what agonies did I not suffer when I first visited thee!"

"Tell us about it, Harry," begged Bill Gorman. "Tell us about it!"

"Well, the first time I played Wichita the local theatre was little better than a barn. An old apron of a rag hung from the rafters served as a curtain. Over this was suspended an oil portrait labeled 'Shakespeare.' Poor William, it was a libel on your divine face! The artist ought to have been strung up as a disgrace to the human race. The portrait was no more like Shakespeare than Dr. Parkhurst or Mr. Hammerstein. I told the local manager he ought to take it down, but he was very much offended and said I had no æsthetic sense.

"Well, we had a great house—all cowboys and rip-roaders. I was on the door and I was looking for trouble from the very first. Just as the curtain was to rise I heard a succession of pistol shots, and the manager came tearing down stairs like a madman. 'Did they fire at you?' I asked. 'No,' he said, 'but they're peppering me out of my portrait of Shakespeare.'"

"I ran up the stairs, and sure enough they were using Shakespeare as a target. First a bullet would pierce his eye, and next his eyebrow or his nostril would disappear. It was great sport for them, and I nearly died laughing. But the poor local manager felt as sore as if it had been R. Phoebe's 'Madonna.'"

"Oh, my beautiful Bard of Avon!" he kept moaning as we counted up the receipts. But we had \$700 before us to divide, and that reconciled him to the loss."

HARRIGAN ONCE MORE.

No more welcome piece of theatrical news circulated through the city last week than that Edward Harrigan had secured the Bijou for an opening on Aug. 31 with his new play, *Marty Malone*. As told in *THE MIRROR* several weeks ago, the play deals with life in the sailor boarding-houses and along the river front. Marty Malone, Harrigan's role, is an old salt who haunts the wharves and ferries, much as did that other historic personage, Old Lavender.

With the exception of Harry Fisher, who has played Dutch dialect villains with Harrigan ever since he began writing plays, none of the old Harrigan and Hart company will be utilized in the new play. The dramatic personae will, nevertheless, be as cosmopolitan as in any of Harrigan's other plays.

There will be some new types that will require the services of new people, and when the final announcement of the cast is made it will possibly cause considerable surprise in theatrical circles.

FANSHAWE BATTLES SUPERSTITION.

When the Frost-Fanshawe company reached Iron Mountain, Mich., week ended July 4, A. L. Fanshawe was assigned to room 13 at the hotel. The number was marked on a slip of paper on the door, and Fanshawe, deferring to the solicitude of his superstitious companions, removed the slip and its baleful number. The landlady missed the paper and made trouble. She said that theatre folk, minstrel folk and circus folk all suppressed that slip, keeping her busy replacing it, and she told the chambermaid to put a new "13" on the door. The enthusiastic domestic got some black paint and marked the wicked number in four places on the white panels. When the company saw the decoration they unanimously fainted, but the occupant of No. 13 held his room, and business was good all the week.

STEPHEN FISKE'S MEMORIES OF DICKENS.

The September issue of the *Ladies' Home Journal* will contain an article about "The Personal Side of Dickens," written by Stephen Fiske, the able dramatic editor of *The Spirit of the Times*, who probably knew Dickens as intimately as did any American, and who spent much time with the famous novelist at Gad's Hill. The paper will treat of Dickens's home life, of his methods of work, and of his pastimes. A surprise to many friends of the novelist will be the information given by Mr. Fiske that a considerable share of his library was made up of dummy books, which, however, offered the author a target for some of his delightful satire in giving them titles, and afforded his guests great amusement.

GRAU TO SUCCEED SIR AUGUSTUS HARRIS.

At a meeting of the directors of the newly organized company of Abbey, Schoeffel and Grau, held last Wednesday, William Steinway was elected president; Robert Dunlap, vice-president; Ernest Goerlitz, secretary and treasurer, and Abbey, Schoeffel and Grau, managing directors. The matter of Mr. Grau accepting the management of the Covent Garden Theatre, London, was fully discussed. The clause in the reorganization plan stipulating that Abbey, Schoeffel and Grau must not embark in any operative venture was found not applicable to foreign countries. Mr. Grau will, therefore, succeed Sir Augustus Harris in the direction of London's operatic affairs.

WILLIAM CALDER'S PLANS.

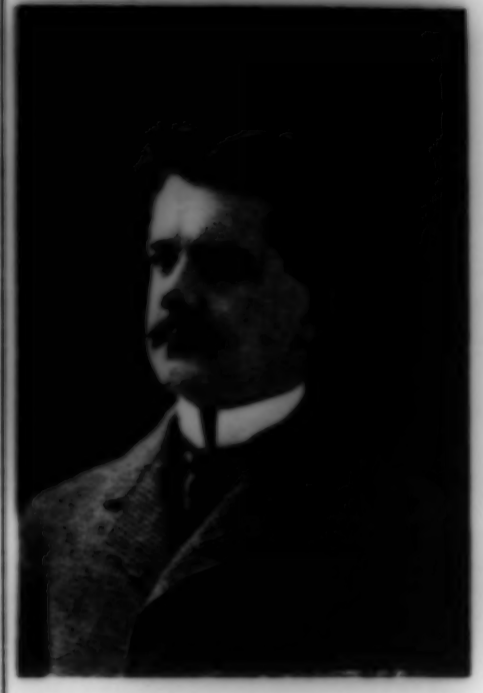
William Calder leaves England on Aug. 12, after the opening of his provincial *Span of Life* company and the first production in London of *In Sight of St. Paul's*.

For the latter play the original American scenery will be used, and after the London run Mr. Calder intends to bring the scenery back and tour the play here again in the Spring.

Northern Lights opens its season at the new Star Theatre on Aug. 29. Saved from the Sea at Springfield, Mass., on Sept. 5, and *The Span of Life* starts on its fifth American tour at the Bowdoin Square Theatre, Boston, Nov. 9.

W. S. Bates, Agt. At Liberty, Aug. 1. *MIRROR*.

PROFESSIONAL DOINGS.



From photo. by Baser.

Paul Gilmore has played in this city many times, likes New York audiences, and is looking forward to coming before them again in the attractive lines he has been playing on tour. He is now considering their offers. Last season he engaged with Sidney Ellis for the lead in *In Darkest Russia* within a few days of closing season with *In Old Kentucky*. Later he accepted an offer for leading business with a Frohman road company. The *Kansas City Times* says: "Mr. Gilmore is a forceful and finished actor. In the scene in *The Wife*, where Rutherford opens his arms and tells his wife to turn to him in her hour of deepest trouble, there was scarcely a dry eye in the house." The *Milwaukee Sentinel*, after comparing his work with that of Herbert Keely, adds: "It would be difficult to convince any one that the dignified, middle-aged Senator Rutherford, his hair already beginning to show the frost of coming winter, and his step grown a little heavy with the weight of years of responsible and honorable life, in reality was Paul Gilmore, one of the youngest of our leading men, not having yet reached his twenty-fifth birthday." The *Pittsburg Chronicle-Telegraph* says: "Paul Gilmore is one of the best leading men on the stage." The above picture shows Mr. Gilmore as Gilbert Raymond in *Americans Abroad*, of which the *Minneapolis Tribune* says: "In the dignified role of the lover, Raymond, that he rendered his characterization manly and consistent in the face of its difficulties is a tribute to his ability."

Lorimer Johnstone has returned from the Pacific Coast and will be in town for the Summer.

Jean H. Williams, last season manager for Clara Morris, has returned to New York from Atlanta, where he managed a Summer opera company.

Ellen Vockey is at Hot Springs, Va., with her mother and sister. Miss Vockey has entirely recovered from her recent indisposition, but her mother and sister are not in good health.

Affe Warner's many friends will be sorry to learn of her serious illness at her parents' home in this city. She has been very successful in leading parts in *A Temperance Town*, in *Old Kentucky*, and *A Runaway Colt*, and has signed for *Bossy in A Texas Steer* next season.

Ranch Ten, a melodrama that won phenomenal success here ten years ago, has been bought by an English syndicate for London production.

J. W. Wallick has bought the American rights to *Father Satan*, an English melodrama that recently made a hit at a London Surrey side theatre.

William Courtleigh's stock company will close its eight weeks' season on July 18.

On Southern Soil is the name of a new sensational comedy which will tour next season under the management of Marsh and Farrington. The season will open at Halifax early in August. There will be special scenery by Ralph Hayden, and a brass band under the direction of J. J. Ansell. A. W. Cross will go in advance.

Edwin Gordon Lawrence is in town for a few days attending to the details of his next season's tour.

The Husband She Loves, a society drama by Irving Brooks, was performed at Connetquot, Ohio, July 2, by the Summer stock company. Ida Florence Campbell has secured the play for her starring tour next season.

Murry Woods, who has been confined to his room and under the doctor's care for the past three weeks, suffering with rheumatism, is now able to be about.

Robert Drouet, who will play the leads in the Girard Avenue Stock company, Philadelphia, next season, will produce farcical new plays by himself during the season.

Hal Newton Carlyle and wife joined Hubert Labadie's Faust company at Ashland, Wis.

W. H. Kohnle writes that a Cincinnati paper's statement that his wife is dead is untrue, she being in best of health and preparing for the season of the Kohnle Opera company. It was Mr. Kohnle's mother that died.

Douglas J. Wood, son of Mrs. Ida Jeffreys-Goodfriend, has passed his examination for admission to the New York City College, although but fifteen years of age.

Harry Clay Blaney recently received from a Buffalo surgical firm, a patent leg straightener, and a letter stating that "as it is a fact that you have the worst twisted legs in the theatrical profession, if you will wear this appliance, and give us a testimonial, you may name your own fee." Blaney answered: "I am very sorry not to comply with your request, but fear that if my legs became straight I should be unable to play my part in the coming production of *A Boy Wanted*, which requires a crooked boy, and I do not care to lose my job." Any one wishing to use this appliance can have it by calling upon Harry Clay Blaney.

William Calder controls the side American rights to all Sutton Vane's plays. *Straight from the Heart*, Mr. Vane's latest melodrama, will be produced for the first time on any stage at the Pavilion Theatre, London, Eng., on Aug. 3.

REFLECTIONS.

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Frances Drake, who will shortly present Le Petit Abbe, under direction of Max Freeman, met with a serious loss last week, when, for awhile, it looked as if Le Petit Abbe would be forced into seclusion, the piano score having been lost. Miss Drake reported her loss to the police and went direct to the publishing house of Arthur Tams, in hope to secure a copy of Charles Gounod's music, but was disappointed. Having only the orchestration, a new copy had to be made. The music, as it is the monologue, is the sole property of Miss Drake, she having purchased in Paris all rights for America. Max Freeman adapted Le Petit Abbe for the English stage, and is rehearsing daily with Miss Drake, who will fit several engagements with this piece before beginning her regular season with The Great North-west. Le Petit Abbe will be given in the original French, as well as in English, as produced in Paris by C-line Chaumont.

Frank C. Zehrung, manager of the Funke Opera House, Lincoln, Neb., is in the city enjoying his annual metropolitan vacation; and during his sojourn will of course plan for his next season. "Nebraska for the first time in several years has excellent crops," says Mr. Zehrung, "and we look for a better amusement business in this State, although, of course, the election excitement will defer interest in the theatre. With that fact in view I am arranging my best attractions for the winter months, and expect from January to do a good business."

In addition to the strong company engaged for Gotthold's Gigantic Gathering of Carefully Chosen celebrities, Mr. Gotthold will introduce several features original with himself, one being a unique song and dance, by eight beautiful young women, entitled "The Octette on the Boulevard," composed and arranged by Charles Wualen. The operetta, Little Mother Goose, or The Golden Egg, is from the pen of George F. Dittmar, and not only the book but every song is duly copyrighted.

Charles Frohman announces that the date of the production of Bisson's comedy, *The Liar*, at Hoyt's Theatre, has been changed from Sept. 7 to Sept. 8, so as not to conflict with Mr. Cueva's opening at the Garrick on Sept. 7.

Mildred Lawrence sailed for Europe July 11 for an extensive trip. She can be addressed care of Low's Exchange, London.

Charles E. Blaney has secured for his farce, **A Baggage Check**, next season, the clever protean artist, Nellie Franklyn, who is now abroad selecting new costumes to be used in **A Baggage Check**.

Rhea closed her long season of forty-six weeks in Michigan last Friday. Her managers, Messrs. Rich and Maeder, report an exceedingly prosperous season. They have closed a contract to send K&C and her entire organization direct to the Soldiers' Home, Dayton, for six weeks, to play twice a week.

Charles Frohman denies the truth of the rumor current last week that Richard Mansfield and John Har-Is time in New York had been transferred to Abbey's. Both stars will appear at the Garrick as originally announced.

Oscar Hamm rstein has engaged T. Treden-
neck and Amelia Wetmore for his comic opera
stock company which will produce *Santa Maria*
in the theatre part of Olympia next season.

Robert Hilliard sends word that he has secured the American rights to the English farcical comedy, *The Mummy*. He has also disposed of the English rights to his successful play, *Lost—24 Hours*, to Manager George Edwards, who will give it a London production.

Edna May Spooner has arranged with Hal Reid for a new play for her repertoire. She will make a feature of illustrated songs with stereopticon views, starring with Cecil Spooner, under management of B. S. Spooner.

Florence Bindley, who underwent a serious operation two weeks ago, is quite out of danger, and will leave this week for the Catskill Mountains to spend the Summer.

In one act of *In the Heart of the Storm*, Willard Lee will wear the full-dress Summer uniform of an officer in the United States revenue cutter service, including the regulation sword. A beautiful blade and gold mounted scabbard was presented to him last week by his managerial staff.

Earle Remington denies responsibility for a statement published last week as coming from her relative to the collapse of the company under Mered's management at the Park Theatre, Boston, and says that she has no knowledge of assistance of members of the company by Weber and Fields beyond a small sum advanced by them to one member of that organization.

One of the largest of the New York daily newspapers has ordered twenty-five copies of the new edition of Alfred Ayres's "Verbalist," published by D. Appleton and Co., for use in the city department of their editorial rooms as a reference book. Mr. Ayres has probably done more during the last fifteen years to better the English language as spoken and written in the United States and in Canada than any other man in the country. Both his "Orthoepist" and his "Verbalist" have had a very large sale.

William Gillette's play, *Secret Service*, will receive its initial New York production at the Garrick on Oct. 5. The cast has not yet been completed, but the four principal parts will be filled by Amy Busby, Odette Tyler, Campbell Golden, and Mr. Gillette.

The Empire Theatre will reopen Aug. 31 with John Drew in *Rosemary*, the comedy now running in London with Charles Wyndham in the leading role. Mr. Drew closed his Summer season in California last Saturday night and is expected to arrive here this week to begin rehearsals of the new play. Mr. Drew's company will include Maud Adams, Harry Harwood, Arthur Byron, Joseph Humphreys, Frank Lamb, and Annie Adams.

The Mr. and Mrs. Francis Labadie company have been so successful with their open air production of Ingomar that they will continue to give it all Winter in the South and at fairs and expositions. They are now at Paw Paw Lake, Mich., in the interest of railroad and steamboat lines.

Richard Ganthony drilled a company of children in a May-pole dance for the entertainment given in aid of St. John's Hospital recently, and they did honor to their coach.

Dan Sully has assumed charge of the Summer Pavilion, Newport, R. I., which opens with a high-class vaudeville bill, July 13.

The Frederic Bond stock company recently in Washington presented as a curtain raiser to the longer bill, a comediotta by Paul Wilstach, called Bridget. Rh-a's company have during the past season been using Mr. Wilstach's one-act piece, *Bluff*. Mr. Wilstach is dramatic editor of the Washington *Times*.

La Modela, a new comic opera by Messrs. McBride and Epes, was produced by the Chicago Opera company at the opening of the Texas Fruit Palace at Tyler, Tex., on July 8.



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THE HEROES OF NORTH SAN JUAN.

A REMINISCENCE.
BY MILTON NOBLES.

We left Dutch Flat in a blaze of glory and a mud wagon drawn by four mules. If there was any particular portion of the earth we did not own at that time it was not material.

Our arrival in Grass Valley did not seem to create the stir in that staid community we had a right to expect. Business was not suspended, and there was no band out. Our programmes, announcing the return of Grass Valley's favorite child, stared at us from fences and dry goods boxes. The hotel office was strewn with them. Still I fancied that the landlord sized us up with that peculiarly thoughtful look that we have all, or many of us, seen on landlord's faces. He did not rush out and grab us effusively by the hands, and call his wife to conduct the ladies to the parlor, while he steered the male contingent to the room in the rear of the office.

But, with a treasury rich in a surplus of something like sixty five dollars, we could afford to stand upon our dignities and contemplate the pleasure we should have in watching the conflicting emotions that would chase each other all over that landlord's face when we should step boldly up to the counter, ask the amount of our bill, and pay it with a graceful nonchalance born of long habit. For, let it be known that as early as 70 Grass Valley was known as a theatrical graveyard.

Lindsay and I strolled down to the drug and book store where the seats were on sale. Of course, we didn't want to see the diagram. We were casually, as it were, killing time. But our eyes instinctively wandered to a board on the showcase, covered with a clean white paper, mapped out in sections, and literally black with tacks. Each tack, as our managerial acumen quickly told us, represented a reserved seat. A half dozen serenely respectable-looking people were in line, selecting the best from the few remaining seats. We slipped out unobserved, and as we reached the sidewalk tried to appear unconcerned. But visions of managerial greatness rose before us. After all, we thought, how easy it is to do these things if you only know how.

"Guess the landlord hasn't seen that diagram," said Lindsay.

We spent the remainder of the day in cleaning up the theatre and getting props. We gave six cents for a set of parlor furniture. Nothing was too good for the Grass Valleyans, who would that night turn out en masse to welcome their favorite child. We hired six extra lamps for the footlights, and bought extra candles for the dressing rooms. At 7 o'clock we went around to settle up for the advance sale. Went early, knowing it would take some time. As we reached the door quite a knot of people were gathered about the board.

"The final rush," as Bob put it. We drew up alongside the show case and posed with becoming dignity, glancing unconcernedly at the tack-covered diagram.

Presently there was a lull, and I said to the man in charge:

"Guess we'd better settle up now."

"Settle up what?"

"The advance sale; it's nearly time to open up."

"O, you mean for the show to-night?"

"Yes, of course."

"Well, the opera house board is over on the other side."

There was an awful pause, during which you could have heard a rain drop. Then I asked:

"What's this?"

"O, that's for the lecture on Phrenology at the Methodist Church. Two bits. All sold out."

As we spoke only the English language, and that but indifferently, and as it appeared to afford no words suited to an adequate expression of the situation, we moved mechanically across the store, and saw an impressive looking ticket-case, well filled.

Thirty tickets were gone, as follows: Press, 12; owner of the Opera House, 6; props, 6; advance sale, 4; case, 2; total, 30.

We played to just fourteen dollars.

The local "manager" did not show up. Sent word by a boy that he was called out of town. But the town marshal, who was also a deputy sheriff, was there very much. He was a large, quiet-looking man, with a full beard, and a star on his vest. He was evidently town collector. He had the bills for rent, licenses, billposting and newspaper advertising, also the bill for our baggage hauling, which would not be due till the final hauling, but the bill was there, just the same. As I sat in the dingy alcove called a ticket-office, and looked through the aperture through which tickets were supposed to be sold, I could see the marshal leaning against the wall across the hallway. His eagle eye followed each comer who deposited his half-dollar, and it also took in the small boy who worked Bob Lindsay on the door for a quarter. At 8:15 sharp he laid in the window the bills for rent, license, billposting and advertising.

I paid them without a word, and put them in my pocket. If that man is still living, he is probably telling his grandchildren how he once lost the power of speech through sudden shock. I closed the box office, and stood in the door with Lindsay waiting for the marshal to try to pass in. He tried it, and then we gave him the glass stare. He passed a few casual remarks, still current, to the effect that Grass Valley never was worth a damn except for bum shows. The town would be all right only the manager let in so many snide fakers that the citizens had lost confidence. Then again, they were just starving for rain, hadn't had any for weeks, and people all felt blue. I asked if rain helped business. He said it did. It just brightened people up and made 'em feel good. Then he put up a dollar of somebody else's money and went in, remarking that it was the first time he had ever had to pay.

That night I made a little curtain speech, in which I roasted the town in great shape, and announced that on the following evening Miss Robinson would appear in her world renowned creation of Camille.

We had been told in Dutch Flat that North San Juan was a live camp, plenty of money and a good hotel. So we booked it for July 4. It was arranged that I should go over and put up some bills, and get back in time to play Armand that night.

At five o'clock the following morning I was en route, mounted on a wiry little mustang, with a big bundle of programmes, and a paste brush strapped to the Mexican saddle, and a ham sandwich in my pocket. It was a ride of twenty odd miles over a rough spur of the mountain range.

I was ten miles on my way at sunrise, and near the summit of the spur. The early morning air was delightful. I paused in a cut on the west side of the range, and looked down, down into the rugged valley at my feet. Beside me a spring gurgled from the rocks. A small hole had been scooped in the earth, into which the clear water emptied, paused, and then hurried down the side of the rocks. Beside the pool, on a bit of flat stone, was the

lesser half of a Scotch ale bottle. I dismounted, and throwing the rein over my arm, seated myself beside the spring, and filling the improvised stone drinking cup, drew forth my sandwich. Did monarch ever feast more royally? If the stomach was not surfeited, the senses were gorged.

Across and beyond the mighty chasm at my feet, stretching to the west and north, loomed the brown Sierras. There were leagues between, yet it seemed to me that I had but to put forth my voice to startle the deer from the foot hills.

Above and beyond the brown ranges towered the snowy cap of Shasta. As I gazed a reflection from the rising sun touched the white peaks and mellowed the tints in the valley between. The crimson light upon the snowy crest gradually changed as the sun ascended, passing from red to pink, then to a golden yellow, and finally shooting its spotless whiteness above a bank of fleecy clouds. A tug at the rein about my arm, caused by the mustang trying to brush away a fly, called me back to earth again. My sandwich was untouched. I mounted, and as we jogged along I munched my sandwich and caught glimpses of Shasta through the odoriferous fringe of sleepy pines that skirted the mountain trail. At 9:30 I entered the principal street of North San Juan. I might say the only street. The two-story frame hotel at which I dismounted was the most imposing structure in the town. The time between 9:30 and 12 I devoted to dating the programmes with a blue pencil, making a pile of paste, and posting our bills. After a good dinner I mounted for the return, and reached Grass Valley at 5 P. M. in a pouring rain, which commenced at 4 and stopped about 6. I didn't mind the wetting, for I remembered the marshal's remark about rain and its stimulating effect upon business.

Lindsay and Marsh were waiting for me. They said we had made a big hit in the town, and the papers had given us a great send off, and roasted the citi as for failing to patronize the legitimate drama. But somehow the advance sale didn't pick up. The hotel man's face had become a fixed interrogation point. He was a study of expressional silence. As we passed him silently and entered the bar his eyes followed us nervously. When I threw down a five dollar piece and gathered in the change I watch d him through the open door. He drew a breath that shook his massive frame. As we passed out we jingled the coin in our pockets, and Lindsay remarked that that was the worst rotgut he ever tasted. I suggested that we go over to the Gem across the way and get something to take the taste out of our mouths.

At seven the hall man said we would have a better house. At 7:30 we opened up. I spent the next fifteen minutes reading epigrams penciled on the dirty walls of the box-office. Many of them were amusing—at least, they appear so in retrospect. But at the time they were both pathetic and prophetic. But they all told the same story of disaster and wreck. One recorded a visit of Lawrence Barrett and John McCullough, with the California Theatre company in O'hello to less than a hundred dollars. Some clever hand had sketched with pencil a group of actors, in square-cut coat and Roman togas, working cradles and shoveling sand in Placer Creek. There were good portraits of Barrett, McCullough, John T. Raymond, William Mestayer and Willie Ewaldson.

At 7:50 I asked the hall man if he thought the Mayor's little boy being down with the measles would hurt us much.

At 8:10 I asked him what was the matter with the d—d town, any way. He said the town was all right. But last night they didn't know us, and to night the rain killed us. We played Camille to \$13.50.

We paid our hotel bill before going to bed, and got even by taking the landlord in and making him take a big drink of his own whiskey. Then just as he got it into his mouth, Lindsay gave him a jolly slap on the back and made him cough it up through his nose and eyes.

The two nights following we played Nevada City. It was only ten miles distant, via mud wagon. We arrived in town with six bits in the treasury. Business was a little better than in Grass Valley, but still it left us in a hole. We paid everything but the hotel bill, and had left about half enough to pay coach and baggage hauling to North San Juan.

Lindsay and myself were holding a council of war in front of the hotel, when the proprietor, Ira Eaton, came out and asked us in to take a drink. Then he slapped us on the back and said:

"Say, boys, I guess our town hasn't treated you just right. You give a good show, and deserve full houses. Never mind your hotel bill. If San Juan treats you any better, pay me if you can. If you can't, it won't break me. Have another with me."

At daybreak the old coach pulled up in front of Eaton's hotel. Ira was as jolly and buoyant as though seeing off a party of tourists who had left bags of dust with him. There was a big basket of lunch and a put flask in each hip pocket. Still the managerial mind was not entirely at ease. The coach and baggage bill was fifteen dollars, and there was eight in the treasury. The "boss" was driving us over himself, for reasons obvious (to us). He was a solemn visaged man, who looked as though life to him was purely a business matter. We sized him up as a man who had never been inside a theatre. Our plans were formulated the night before. If we had any advance sale in San Juan we could draw on that. If not, we would ask him to wait until evening, and pay the keep of himself and horse. Meantime we would try, individually and severally, to "win" him en route. First Bob Marsh rode on the seat with him, and sang comic songs. At the first grade where the gentlemen all had to get out and walk, we dropped behind, and Marsh informed us that his performance had not caught on. He didn't get a smile. Then we had one of the ladies ride with him and gush over the scenery, his only answer was a grunt. Lindsay tried him next. Bob was at the time a member of the Nevada bar, well up in lore. He talked learnedly of placers, hydraulics, and quartz, told of his experiences in Boise City, and referred incidentally to his large "interests" in that section. At the next rest Bob came inside and shook his head ominously.

Then I tried him. I began gently with a few verbal pearls in the way of puns, as themes suggested, or were made to suggest them. They tell on barren soil. We met a miner carrying a cradle. He stepped aside to let the stage pass, and I noticed that he wore a very short corduroy coat. It suggested a story that had come down through the ages, about the man who was always trying to repeat to his wife the funny stories he heard down town, and invariably lost the point in the telling. Then he wondered why his wife never laughed. One day he got a new coat. Some one at the grocery said it was too short. Then Bill Filkins, the wag, said it would be long enough before he got another. This was considered one of the best things Filkins ever said. Everybody roared. Then the man went home to tell it to his wife. This is the way he got it, between spasms of laughter: "Just

bought this coat down at the store. Abe Walker said it was too short, and Bill Filkins said it'll be a long time before you git another."

I believed this story was of the right calibre to reach. I told it in an Irish dialect, with infinite variations, furtively watching for the effect upon the victim. I finished and waited for the laugh. At that moment Jehu applied the brakes and said: "You fellers 'll have to git out an' walk up this grade."

We pulled into North San Juan at 11 o'clock A. M. July 4, 1870. Lindsay proceeded to register the company, while I slipped over to inspect the advance sale. It was one dollar and a half. The hall—a one-story frame building—was adjoining the hotel. The coach had backed up in front of the hall; our trunks were in the boot and on top; the driver stood leisurely in front of the hall, showing no disposition to unload.

The complication most dreaded had arrived. I knew by experience en route that neither wit, beauty, eloquence, or song could move him. Through the open door of the tavern I could see Lindsay posing gracefully against the counter, discussing the lay out with the landlord. The latter was a very large fat man, in his shirt sleeves. His face was a blank. I was fumbling nervously in my pockets with three "spell marks" that I had brought with me from Colorado as pocket pieces. One side was a fac-simile of a twenty dollar gold piece, the other side a sample room advertisement, good for a drink in Helena, Mont. They had been given me in Denver by a member of the Langrishe company. They were unknown in Nevada and California at the time. The situation was desperate.

Palming the three pieces, faces up, I rushed into the office, and holding them in my hand so that the landlord could not fail to see them, I did the "rush" act for the first time. Stepping up to Lindsay, with one eye on the three twenties in my hand, I said:

"Bob, give me seven or eight dollars in silver. The driver is in a hurry to get off."

Bob ran his hands nervously through his pockets, meantime turning ghastly.

"Haven't got a bit of silver," he stammered. I could see the landlord's eye on the three twenties in my hand.

"O, landlord, just give me eight dollars in silver for a minute."

"Certainly," said Boniface as he threw eight silver chunks on the counter. Lindsay nearly fainted and Marsh and Billy Robinson went out on the street to conceal their emotions.

"Why don't you unload that baggage?" I yelled in the voice of one born to command.

"Seven dollars," was the laconic reply.

"Here's your money. Think we're hold-ups because you are? Get a move on."

After seeing the baggage safely landed, and starting props on his rounds for furniture, I went into a little barber shop across the road from the hotel for a shave and general clean up. North San Juan is built on the side of the mountain, at an angle of forty-five degrees. Directly in the rear of the hotel on the side of the hill above it, was Chinatown. Seated in the barber chair I could look up an alley beside the hotel which ran up among the Chinese shanties. I had hung up my coat and vest, and the barber had just got me well lathered, when I saw a little tongue of flame and smoke shoot through the roof of a shanty up the alley, and in the rear of the hotel. In an instant Chinatown began pouring out by the dozen, yelling and jabbering. There were at least forty men in the little den. The shanty was in a blaze in no time. A fire in the mining camp is a serious matter. It usually means the destruction of the camp. The mining at San Juan was, and still is, what is known as hydraulic. There was a little reservoir above the town on the hillside, with pipes and two fire plugs centrally located in town. One of the plugs was in the large rear yard of the hotel, the other quite a distance down the road. In ten minutes Chinatown was ablaze, the cabins being huddled in a little group. There appeared to be no head to the fire "department." Everybody yelled and bawled. Barbers, bar-keepers and faro-dealers were about the only men in sight at that hour.

I jumped from the chair, and, wiping the lather from my face, hurried to the hall, the rear of which was dangerously near the burning shanties.

Lindsay and Marsh were on the spot. Some one had got the hose attached in the rear of the hotel, and was playing the stream on the burning shanties and a big pile of dry pine wood belonging to the hotel, which had ignited. Everybody was yelling at once. The landlord and his family and employees were carrying the furniture out into the main road. The heat was in-

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tense, and the hotel seemed doomed—that meant the town, including the theatre. We begged the man holding the nozzle to turn the stream on the rear of the hotel and hall, both of which were smoking with the heat. We got curses for our pains. A faro-dealer in his shirt-sleeves stood beside us, shading his face from the heat.

"Them darn fools 'll burn this town down," he cried. And turning to our group, said: "Come on, boys, let's take that hose and turn it on the hotel." We needed no urging. It was a matter of existence with us. We didn't care much about San Juan in the abstract, but we preferred to have it burn down after the show for good and sufficient reasons. Bending our heads to shut the heat from our faces, we made a rush for the groupe about the nozzle. We struck out for everything in sight, and got it as hot in return. But we captured the nozzle, and turned it on the hotel just as a corner of the cornice ignited. We divided the stream between the hotel and the theatre. The steam rose from the heated boards in clouds. A wild cheer greeted us. The bank, a small one-story building across the alley from the hotel, had ignited all along the cornice. We turned the hose on it for a moment, and were greeted with wild cheers. Piling drygoods boxes together, Lindsay and myself reached the flat roof of the bank. All now recognized our leadership, and none more cordially than our late antagonists. They got the nozzle up to us finally, the force of the stream knocking us down two or three times, and knocking me off the roof once. From this position we commanded the situation, and confined the fire to Chinatown, which was completely wiped out, with a loss of three lives. The hotel caught twice and the theatre once, but the damage was not material. The town was saved with the one nozzle, as the other hose bursted with the first pressure. The landlord was a thoroughbred. He emptied his bar, and wine and whiskey and plantation bitters flowed like water. The faro dealer was a trump. He broke two fingers on the first man he hit, but he stuck to us to the end. At three o'clock we climbed down from the roof of the bank, wet, ragged and begrimed. But we owned the town.

The landlord called for fifty tickets, and planked down his fifty chunks. Then he began giving the tickets away promiscuously. We collared him quick, and after a brief whispered conversation, he said: "Why, certainly. I didn't think of that. Let 'em buy their own tickets. Here, take those and sell 'em over again." The Mayor, who ran the biggest saloon and gambling house in camp, made a little speech, and set 'em up for the town. Often, during the conflict I had seen the little Italian barber, standing across the road, with my coat and vest, and when he caught my eye he held them up to let me see that they were safe. He finally pushed his way to my side. He said he ran out when I did, and afterward thought of my coat and vest, and remembered that I wore a big watch chain. Then he hurried back to the shop, but he feared some one must have stolen my watch, as he found the chain pinned into the pocket, but no watch. I told him not to worry. I didn't mind a little thing like that. He seemed relieved.

Needless to say, Camille suffered, sacrificed and died that night to a house that broke all records in North San Juan. The various members of the company had ovations. The Mayor made another speech. The landlord rose in his seat to say that we were his guests as long as we could remain in camp.

As the curtain fell on the last act, Dan Flanagan, a mining boss and local celebrity, stepped into the centre aisle and shouted:

"Ladies and gentlemen, I move three cheers for the heroes of North San Juan!"

And then the rafters shook.

On July 5 the San Francisco *Alta Californian* contained the following dispatch:

"NORTH SAN JUAN, July 4, 1870.—This city was today visited by a conflagration that for a time threatened its annihilation. The fire originated in a Chinese gambling house. Messrs. Lindsay, Nobles, and Marsh, of the Sue Robinson Dramatic company, did heroic service. In fact, it is generally conceded that but for their intelligent and well-directed efforts North San Juan would to-night be in ashes. They confined the fire to Chinatown, which was entirely wiped out."

If our greatness was thrust upon us, we bore it with fitting dignity, conscious of the fact that the pages of history are filled with the names of men who, while blindly obeying the first law of nature, have suddenly found themselves heroes.

Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.

around men in the business. The Engstrom Sisters, en route for Rockland, passed through here last week. They will open up their next season's engagement in New York.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager). House closed for season.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager). Hall and Donnelly's Minstrels, under the management of F. A. Owen, was a bright clean performance. Farnum Brothers and a co. of players, who are spending a vacation in this vicinity, will give a vacation and Galatea, and Sunset 10, 11 for the benefit of the local lodge K. of P.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager). E. M. Hall and Donnelly's Minstrels gave a first-class performance June 29 to a small audience. Edison's vitascope 24 to fair business. This closes the season. The house will remain dark until Aug. 25, when it will be opened with a Trip to Chinatown. Some of the strongest attractions on the road are booked for the coming season.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees). Washington Comedy co. to poor business June 29-4. The co. consisting of an aggregation of barn-stormers.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Morrill, manager). The following list of entertainers amused a fair business week of June 29: Harry Crandall, Canfield and Carleton, Halkins Diorama, the Sidmans, Alice Hodgden, and the Fishertys. The management having thought it wise to change their policy, will discontinue vaudeville and substitute the New York stock co., led by Theodore Babcock and Eva Taylor, in a repertoire of plays for a few weeks. They open 6 in My Lady Help and Poor Jim. The public at a resort of this kind require an entertainment that is bright, lively and amusing, and it is doubtful if repertoire will prove a success. Light opera has always pleased, and although the same pieces have been done over and over, there are plenty that have never been presented. With local singers to fill some of the leading roles and a strong professional chorus, an interest that is at present rather dull would be awakened. The wife of Roberto, the parachutist, narrowly escaped drowning at Lakeview 6. In making the descent from the balloon, which was directly over the lake, she became entangled in the ropes of the parachute as it settled in the water and was unable to extricate herself. She was unconscious when rescued, but has since recovered. The Deaves English Marionettes and Helms, the mystifier, are at Glen Forest 6-11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager). House dark.—ITEM: Manager Morgan is booking some first-class attractions for next season.

LAWRENCE.—GLEN FOREST: Gorman's Equine Marvels closed a week's engagement 4. Professor Floyd, illusionist, and Deaves' Royal English Marionettes opened 6 for one week. Pain's China and Japan War comes 13 for two weeks.

FITCHBURG.—WHITNEY OPERA HOUSE: ITEM: The management of this house has passed into the hands of Stephen Boggett, who has been connected with it for several seasons as advertising agent, stage manager, etc. Only first-class cos. will be booked, and no popular-price attractions will be played. New scenery will be added and many changes made on the stage, to accommodate the scenery carried by the larger attractions. The dressing-rooms will be thoroughly renovated and everything put in the best possible shape for the coming season.

PLYMOUTH.—ITEM: Manager A. H. Perry has arrived home from New York, where he has been booking attractions for next season.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager). House dark 6-11.

MICHIGAN.

JACKSON.—HIGHLAND OPERA HOUSE (W. W. Todd, manager). Perry Averill, baritone, gave an enjoyable concert June 29 before a fair but appreciative audience. Ward and Voken Aug. 25.—ITEM: Mr. Averill was the guest of his parents while in the city. Manager Todd returned last week from New York, where he had been booking attractions for the coming season, and is now enjoying an outing at Topinabee. Oscar W. Dibble, treasurer of the Waude Hillman co., is spending a few weeks of his vacation with his brother, M. A. Dibble, of this city.

OSWEGO.—CALLEDONIA PARK CASINO (F. H. Knapp, manager). Business for the week ending 4 was large. Bert St. John and Hal Stephens divide honors. Both are excellent actors and grow in favor nightly. They do double work each night, responding to numerous entores. Nat and Minnie Le Roy are both clever players, and please the audience with their funny antics. Adair Rogers has himself into favor each night, as was evidenced by the entores received. Ziska, the magician, did many clever tricks, mystifying his audience completely. The Sunday concert 5 was largely attended. The same people are engaged for the week of 6-11, with the exception of Ziska.

SAULT STE. MARIE.—Soo OPERA HOUSE (G. G. Scrimmon, manager). Rhea presented Much Ado About Nothing 5 to large fashionable audience.—ITEM: C. H. Newell's Pavilion Theatre opened up to good business 6-11.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager). The Courtleigh Stock co. closed the sixth week of their engagement 4, which was the most successful of the season. London Assurance was billed for 6, but owing to the illness of Mr. Courtleigh, it had to be postponed until 8. Woman Against Woman drew a crowded house 7. Mr. Courtleigh as John Tressider was much applauded. The engagement of the co. has been extended beyond the eight weeks originally intended, and they will remain here until the middle of August, and will repeat their best productions. W. H. Crompton, who has been one of the greatest favorites, will leave the co. this week to join Frohman's Empire Theatre Stock co., of which organization he has been a member for four seasons. He will be missed by the theatre-goers, for his artistic acting has made him many friends.

SEVENTH HARBOR.—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager). Will's Two Old Cronies finished week June 27 to large house giving good satisfaction. Rialta, the Fire Dancer, being exceptionally fine. Katie Putnam in Lena, the Madcap, to a packed house 4. Coming: Eunice Goodrich 13-18.

MANISTEE.—OPERA HOUSE (Ed Johnson, manager). William Owen co. presented Much Ado About Nothing 6, Romeo and Juliet 7, and David Garrick 8. This is the best dramatic co. that has visited our city for several years; they played to large audiences of the best people in the city every evening. The first night was under the auspices of the Elks of this city. They play a return date on the 19th.—ITEM: C. D. Gardner has resigned as manager of the Opera House, and Ed Johnson has been re-elected to fill the vacancy. Mr. Johnson is a very popular man with the profession and is a very successful manager.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager). Courtleigh Stock co. 9, 10 in London Assurance and Woman Against Woman added fresh laurels to their reputation by the excellent manner in which they rendered these comedies. Olive White as Grace Harkaway was especially good and has made herself a favorite here. William Courtleigh as Chase Courtleigh was excellent as were also W. H. Compton, Hudson Liston, and Robert McWade.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Satroy and Hale, managers). House dark, season having closed.

LITTLE FALLS.—GROSS OPERA HOUSE (Ph. Gross, manager). The Anna O'Malley Comic Opera co. 9-12 to good houses.

NEW HAMPSHIRE.

DOVER.—BURGETT PARK THEATRE (H. C. Westerman, manager). This cosy theatre was opened for the summer season by Mrs. General Tom Thumb and her clever co. of vaudeville stars to a large and well-pleased audience.

NASHUA.—THEATRE (A. W. Davis, manager). The Lilliputians and Mrs. General Tom Thumb to fair business 4.

NEW JERSEY.

ELIZABETH.—ITEMS: The weekly concert by Drake's Promenade Band 3 was by far the greatest musical success ever attained in this city. W. N. Bar-

ton, a cornet soloist of considerable prominence, rendered An-lante and waltz in a superb manner, and was repeatedly encored. The popularity of these concerts are not confined to this place alone, but, on the contrary, people from a distance of twenty-five or thirty miles around have become regular patrons. The final piece on the programme entitled Salute to the Nations, in which fifteen young women, representing the different countries, take part, is the composition of Rand-master Drake and is a decidedly beautiful piece of music. Were it not for the fact that the Opera House is shortly to be remodeled these concerts would be continued up to the opening of the regular season.—The death of Lester Davis, treasurer of the Drake House, makes the second death in Elizabeth City. Lodge No. 288, B. P. O. E., which, considering the number of members both at home and on the road, and the length of time it has been organized is considered something phenomenal.—The weekly concerts by Biederman's Boy Band, at the Lyceum Theatre have been discontinued, and the house will remain dark until the opening of its regular Fall and Winter season, which will probably be about the middle of August.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager). House dark June 29-4.

RED BANK.—OPERA HOUSE (C. E. Niemah, manager). House dark until August.—ITEM: This house is being re-decorated and painted inside and out, and with completion of the trolley roads to the smaller towns in this vicinity should increase business considerably.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager). The Young and Fralinger Opera co. opened their second week with Falke; business good. The co. is making a decided hit. Little Ruby, the baby dancer, introduces her songs and dances between the acts.

NEW YORK.

ALBANY.—ITEMS: The Roumania Opera co. sang before a small audience in Union Hall 6.—Professor Williams and his trained ponies and dogs opened a week's engagement 6 in a tent on Lark Street. The large audience was well pleased. Two performances are given daily.—It is rumored that Primrose and West will open their season at Harmanus Blecker Hall Aug. 18.—The New Pearl Street Theatre, under the management of Guiton and Carlin, will open the last week in August or the first of September with a co. including James and Bonnie Thornton.—The bookings for the Leland the coming season are of the best cos. on the road and the time is being rapidly filled. Resident Manager Gerber will return in August and Howard Graham will be the press agent.—The Gaiety Theatre will reopen Sept. 7. Thomas W. Ryley and Emily Bancker, who are visiting friends here will appear at the Leland Sept. 26 in Our Flat.

WAVERLY.—OPERA HOUSE (J. E. Murdock, manager). House dark.

JANESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). House dark week of 6.—ITEM: Business at Celeron Park 4 was great. Over twenty-five thousand people visited the grounds that day. Co. engaged for this theatre week 6-11 include the Musgraves, Charles Cass, Leary Sisters, and Simon and Zuccho.—Barnum's Circus is handsomely billed for Sept. 29. City Billposter A. E. Allen furnished them with billboards.—Mr. and Mrs. Frank Buoman, comedians, who are spending the summer here, are getting up several new musical sketches and will go with Thomas E. Shea the coming season.

PENN YAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager). 1896 was given by local talent 3-4 for the benefit of the Ellsworth Home Co. to good business. Flora Stanford 6-11.

WARSAW.—LEWING OPERA HOUSE (W. S. Pratt, manager). House dark.

BINGHAMTON.—STONE OPERA HOUSE (Clark and DeLavan, managers). The New York Stock co. in Partners for Life had good business 1-4. The co. presented King of Liars 7-11.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers). Professor Lowe, hypnotist, 1-5 to poor business. Professor Lowe and Professor Semour consolidated here. Gorton's Minstrels 17.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Osocki, manager). House dark June 29-4.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager). Wright's Star Specialties gave pleasing performances 3 & 4, under the auspices of Canton Oswego. Owing to the heat business was not good.

CORTLAND.—ITEM: Harry Hitchcock, juvenile trick bicycle rider, of this city, has signed with the Sterling co., of which Carrie Louis is the star, for next season.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers). Clara Louise White presented her monologue, Flirts and Matrons, 9, for benefit of V. M. C. A. to a fair-sized and well-pleased audience.—Professor McCurdy will give six lectures 6-11 on "Ancient Travel among the Nations."—Dr. George Dana Boardman will give six lectures 7-12 on "Christian Sociology from the Standpoint of Bodily Organization."—Stannie Stanley (Mrs. Lew Cook) has signed with the Corse Paston co. for season of 1896-7.

GLENS FALLS.—Corse Paston opens his season here Aug. 3. He is enjoying a short vacation here.

ROCHESTER.—COOK OPERA HOUSE: The Strategists was presented 1-6 to medium-sized houses by a co. of professional and amateur artists.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. F. Walker, manager). Richards and Pringle's famous Gaiety Minstrels, headed by the great Billy Kerns, 8 & 9.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager). House dark.

JANESTOWN.—OPERA HOUSE (E. P. Wells, manager). House dark.

OHIO.

DAYTON.—NATIONAL AMUSEMENT PARK (Lettie H. Reist, manager). The Pretzels, May Walsh Ireland, Sid Black, Gertrude West, De Bessell, Columbia Trio, Hanley, Logan and Hanley compose the bill for the week beginning 5.

KENT.—RANDOLPH PARK THEATRE (J. W. Centry, manager). Summer season opened at this resort 4 when the stock co. presented Shadows of a Life to packed houses. Tommy Shearer and J. W. Carter scored hits. Falsely accused 9-11.

LOGAN.—REMPER'S OPERA HOUSE (Fred A. Koppe, manager). House dark 6-11.—ITEM: The roster for 1896-97: Fred A. Koppe, manager; Professor T. Benton Field, stage-manager; Rudolph Rempel and George Jurgindmeyer, ushers, and John Rempel, ticket-taker.

TROY.—MIDWAY PARK THEATRE (Hardy and Sank, managers). A strong bill was presented week 24, including George H. Fielding, comedy juggler; Phil Peters, soprano; Oscar P. Simon, character comedian; Josephine Florence Sheppard, comedienne, and the Dawsons in their high roller skate stunts act.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager). The Wilber Dramatic co. week of 13.

PENNSYLVANIA.

FRANKFORD.—MUSIC HALL (William B. Allen, manager). The Daughter of the Regiment, by St. Edward's Dramatic Club of Philadelphia, 8, to an enthusiastic audience. The acting of Messrs. Kelly, Darcy, Tetlow and Ryan was exceedingly commendable. Nellie Foy, as the General's daughter, was excellent.

CAMBRIDGEBORO.—SAVILE OPERA HOUSE (H. B. Wilber, manager). House dark 6-11.—ITEM: Regular season will open Sept. 12.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Williams, manager). House dark week of 6.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager). House dark June 31-4. Nothing booked at present.

TEXAS.

EL PASO.—MYER'S OPERA HOUSE (H. Godwin Mitchell, manager). House dark week ending 4.

BOWIE.—GRAND OPERA HOUSE (T. H. West, manager). House dark June 8-20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S.

The Brightest Little Star in the Theatrical Firmament,



FLOY CROWELL

Miss Crowell is the only star in repertoire who has achieved a metropolitan reputation, playing principal roles in high-priced attractions in all the large cities. During her engagement with Callahan's big production of "Coon Hollow," 14th St. Theatre, New York City, Alan Dale, the eminent dramatic critic, wrote in the New York Herald, Aug. 30, 1904: "Miss Floy Crowell, whom I have never seen before, plays an adventure in a way that is worthy of the Lyceum or Daly's. She is artistic, finished, and worth studying." Miss Crowell is to go out this season under most propitious circumstances, as the quality and quantity of her paper, now in the press of the A. S. Seer Co., of New York, will place her in a position only equalled by the foremost of the high-priced attractions. Special scenery, calcium and mechanical effects, clever specialties inter-permed in the carefully selected repertoire of plays. Now Booking. Pleased to hear from managers in Eastern and Middle States.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

ADA CASE: Westbury, R. I. July 14, 15.
BATES-LOSER (Harry Shannon, mgr.): Norwood, N. V., July 13-18.
BANCROFT THE GREATEST: Calcutta, Ind.—indefinite.
BIRCH STOCK: Galesburg, Ill., July 6-Sept. 1.
COURTLEIGH STOCK: Saginaw, Mich., May 25—indefinite.
"CRANKS" (W. S. Reeves, manager): Onset, Mass., July 14, Chatham 15, Varnmouth 16, Centerville 17.
CHASE STOCK: Spokane, Wash.—indefinite.
CALIFORNIA STOCK: San Francisco, Cal.—indefinite.
EAGAN STOCK: St. Paul, Minn.—indefinite.
EMMA WARREN: Knoxville, Tenn., July 13-18.
EVELYN GORDON (W. G. Colinge, mgr.): West Superior, Wis., July 13-18, Ironwood, Mich., 20-25, Houghton 27, Aug. 1.
ELDON'S COMEDIANS: Alexandria, Ind., July 14-18.
FROST AND FANSHAW: Ishpeming, Mich., July 13-18, Escanaba 20-25.
FAIRMOUNT STOCK: Kansas City, Mo., June 15—indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.
GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.
HYDE COMEDY: Reedsville, Ind., July 14, 15.
HUBERT LARADIE: Charlevoix, Mich., July 14, Cheyenne 15, Alpena 16.
IN GAY NEW YORK: New York City May 25—indefinite.

LITTLE TRINE: Ashland, Wis., July 18, Bayfield 20, Ironwood, Mich., 22, Rhinelander, Wis., 23, Tomahawk 24, Merrill 25, Wausau 27.
MR. AND MRS. FRANCIS LARADIE: Paw Paw Lake, Mich.—indefinite.
MARIE WELLSLEY (Richard Ober, mgr.): Eau Claire, Wis., July 27-Aug. 1.
MYRA COLLINS (Kellam and Harper, managers): Malone, N. Y., July 13-19, Tupper Lake 20-25, St. Rigos Falls 27-Aug. 1.

MAJOR OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.
NEWELL'S PAVILION THEATRE: Alpena, Mich., June 22—indefinite.
OVER ORRIS (W. H. Weaver, mgr.): Kearney, Neb., July 13-18, Cheyenne, Wyo., 27-Aug. 1.

POTTER-BELLER: Sedney, Australia—indefinite.
RUBY LA FAYETTE: Lampasas, Tex., July 13-Aug. 1.
REDMOND DRAMATIC: Mankato, Minn., July 13-18.
ROBERT SHERMAN: Lincoln, Neb.—indefinite.
SUMMERS' COMEDY PLAYERS (George H. Summers, mgr.): Waterville, N. Y., June 30—indefinite.
STEWART ALLEN: Kansas City, Mo., June 22—indefinite.

TWO OLD CRONIES: Paducah, Ky., July 14-20.
THE NOSSES (Ferd. Ness, mgr.): Buffalo, N. Y., July 13-18, Jamestown 20-25, Cincinnati, O., 27-Aug. 1.
TRILBY (Australian); William A. Brady, mgr.: Melbourne April 6—indefinite.

TRIP TO CHINATOWN (Australian); Julian Mitchell, mgr.: Australia—indefinite.
THEODORE BARCOCK (Sedley Brown, mgr.): Lowell, Mass., July 6—indefinite.
WASHINGTON STOCK: Washington, D. C., June 15—indefinite.

WILLIAM OWEN: Traverse City, Mich., July 16-18.
WALTER HODGES: Seattle, Wash., July 12-18.
WILLIAM ECHOLS: Jacksonville, Ill., July 14—indefinite.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
DE WOLFF MARINE BAND: Lincoln-Park-on Delaware, May 30—indefinite.

DE WOLFF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.
EVAN-ELINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15—indefinite.

EARLE'S CITY OPERA: Cincinnati, O., July 6—indefinite.
GALSHORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.
GONZALEZ COMIC OPERA (Frank V. French, mgr.): Duluth, Minn., June 8-Aug. 19.

HENDERSON OPERA: Chicago, Ill.—indefinite.
INNER BAND: Philadelphia, Pa., May 30—indefinite.
KANE OPERA (Robert Kane, mgr.): Lancaster, Pa.—indefinite.
REBECCA MCKENZIE CONCERT (E. D. Shaw, mgr.): Eureka, Wash., July 15, Mt. Pleasant 16, Erie 18.

SOSA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.
STILMORFF-EBERT OPERA: New York city May 18—indefinite.
STEID'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

TEMPLE OPERA: Indianapolis, Ind. July 6—indefinite.
WILBUR OPERA: Buffalo, N. Y., July 6—indefinite.
YOUNG AND FRALINGER: Atlantic City, N. J.—indefinite.

VAUDEVILLE.

BROWN EXTRAVAGANZA: Stanton, Pa.—indefinite.
GEORGE LYCUM BURLESQUE: Washington, D. C., June 15—indefinite.

MINSTRELS.

ILBR, BURKE and RANDALL: Marion, O., July 13-20.
SIMMONS and SLOCUM: Williamsport, Pa., June 29-July 25.

CIRCUSES.

BARNUM and BAILEY: Fitchburg, Mass., July 14, Lynn 15, Salem 16, Gloucester 17, Newburyport 18.
BARTINE: Nelsonville, O., July 14, Buchtel 15, Glouster 16.
FOREPAUGH and SELL'S BROTHERS: Council Bluffs, Ia., July 14, Omaha, Neb., 15, Lincoln 16, Beatrice 17, Belleville, Kans., 18.

KIRKHART and RYAN: West Superior, Wis., July 14.
DUNN, HART and RYAN: West Superior, Wis., July 14.
M. L. CLARK: Bloomdale, Mo., July 14, Frenchville 15, Bonne Terre 16.
RICK'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15—indefinite.

RINGLING BROTHERS: Beaver Dam, July 14, Berlin 15, Oshkosh 16, Fond du Lac 17, Jefferson 18.
VAN AMBURGH: Westfield, N. J., July 14, Dunellen 15, Somerville 16, Annandale 17, Chester 18.
WELSH BROTHERS: Allentown, Pa., July 14, 15.

REBUZZANO.

GRACE SHANNON BALLOU Co.: Fitchburg, Mass., July 9-20.
LENN and WILLIAMS: Covington, Va., July 14-16.
LITTLE RITA MUSICAL NOVELTY: Niles, Mich., July 14, Cassopolis 15, Marcellus 16, Schoolcraft 17.
MARVEL P. LEIDS (J. C. Davis, mgr.): Mauch Chunk, Pa., July 13-18.
PAUL BOYTON: Bergen Beach, N. Y., June 15—indefinite.

SYLVANIA LEE (P. R. Lehman, mgr.): Huntington, Vt., July 13-18.

OBITUARY.

Estelle Dorney, only daughter of Richard Dorney, business manager at Daly's Theatre, died in St. Vincent's Hospital on July 7 from brain fever. She was twenty-five years old, a graduate of Holy Angels' Academy in Buffalo, and a girl of many accomplishments. With her father she had traveled through Europe, assisting him in his work for Mr. Daly. The funeral was held last Friday from the Church of the Holy Innocents, Thirty-seventh Street and Broadway.

George Wallendorf committed suicide several days ago by shooting himself in the basement of his old theatre, the Alcazar, on O'Farrell Street, San Francisco. Despondency, due to losses in stocks and other business misfortunes, is believed to have prompted the deed. Wallendorf was quite successful some years ago as a theatrical manager. With L. R. Stockwell and George Osbourne he made the Alcazar one of the most popular theatres in town, and soon became wealthy.

Maud French, nee Mary E. Rodriguez, died at her residence, 125 Lexington Avenue, this city, July 3, after a lingering illness of two years. The deceased was a vocalist of ability, education and refinement, and was one of the vaudeville profession about fourteen years, being a favorite in the South and West. She was married to Presley E. French, an actor, at Lampasas, Texas, May 29, 1894, but they separated not long afterward. She was buried July 4.

Lottie Forbes, a pianist, recently with the Richmond Opera company, died of consumption in the infirmary at Troy, Ohio, June 28. She was strangled with the Richmond company at Troy a few months ago, and secured employment at Troy, but sickness overcame her, and, destitute of money or friends, she sought a home in the public institution where she died. The women of Troy learned of the sad case, and did all they might to lessen the sorrow of the last days.

James K. Torbett, well known as a ticket seller with many large circuses, died at his home, Mason, O., June 24, after a long illness.

Charles Howard Johnson, the artist, husband of Elita Proctor (Mrs. Johnson), died at his home in the Union Square Hotel, July 4, of brain fever and cerebro-spinal meningitis. His drawings for the magazine and weeklies are familiar, and his wife, it is said, was the model and ideal of his many beautiful sketches of the female figure.

ONE OF THE OLD STOCK.



LUKE MARTIN.

Luke Martin belongs to the sturdy, sterling old theatrical breed. He has lived in the atmosphere of the theatre for nearly two-score years. He has the standard repertoire at his finger tips. His mettle has been tried in a round of exacting parts. He is full of the spirit of tradition. He is an actor and a stage manager—a true enfant de théâtre.

When E. J. Henley produced Deacon Brodie with a picked cast at Wallack's he was magnanimous enough to say that Luke Martin's performance. Just before that Mr. Martin had been playing the Chinaman in My Partner, and Louis Aldrich had said that, after Parsloe, he was the best Chinaman on the stage. Dion Boucicault said that Mr. Martin realized every trait of an ideal stage negro. Versatility such as this seems almost incredible.

But good as Mr. Martin is as an actor he is greater as a stage manager. There may be some difference of opinion as to whether actors are born or made. There can be no doubt that Henry Irving knew what he was about when he got John Lauri of the Lauri family to "put the business" into every new production he made. Augustus Pitou made no mistake when he secured Luke Martin for his general stage manager.

Mr. Martin had just finished an arduous morning's rehearsal when a MIRROR man caught him and asked him for a chat about himself and the stage. Mr. Martin happened to be in a fit mood for reminiscences, and the following pregnant discourse rolled off his glib tongue: "I am of English parentage and was born in the British metropolis. That surprises you, eh? You've seen me in Irish characters where I spoke a brogue as thick as butter. Well, between ourselves, I rather fancy there's a streak of Irish in me somewhere, although I can't exactly locate it. They say that one Celtic drop will expurgate all other races, and perhaps I've got one drop in me. But at any rate I was born in London, and in no place less than the Adelphi Theatre—the home of British melodrama. Ben Webster was the lessee and manager at the time, and my parents lived in the rear of the building in apartments just over the Queen's private entrance. Whenever Her Royal Majesty paid a visit to the Adelphi, two of the Queen's guards were posted at a door directly under my bedroom window.

"As soon as I grew big enough to scamper about, I began to haunt the wings and green-room of the theatre. I knew every one about the place, and as I took good care to get in nobody's way, they never robbed me of the privilege. I stowed myself away in nooks and crannies where I watched every rehearsal and performance. Many a notable play that has since made history was produced at this time. For example, there was The Colleen Bawn—the original London production. There were Flowers of the Forest, and Janet Pride, and Green Bushes, and a lot more that were all famous in their day.

"At Christmas time an extravaganza was put on, and I remember witnessing a rehearsal of Lurline, The Maid Queen, which made a great impression upon me. There was a front scene with Paul Bedford, Madame Vestris, and Toole. I regard Toole, by the way, as the very funniest man that ever trod the boards. Paul Bedford and Madame Vestris had a duet together, and Toole turned to the stage manager and said: 'What do I do here while they're singing?' Just to irritate Toole, Paul Bedford said: 'Stay where you are and listen to us, my boy.' Toole said: 'All right,' and leaned against the wing in a resigned attitude. Of course, it was very humiliating for a comedian like Toole to be obliged to stand on the stage doing nothing while other people were making a hit. So when the night came we knew that Toole would try a did. All through the duet he remained seated and sedate, but as soon as it was over he broke out into the most extravagantly comical dance that mortal ever executed. The house shrieked with laughter, and there were nearly a dozen encores. Instead of Toole being humiliated, it had to bite the dust. They were kept on the stage singing verse after verse of their ridiculous duet just so as to give Toole a chance to wind up with his grotesque breakdown.

"On the death of my father, I went first to Australia and then came to this country, where I learned the printer's trade. I was an expert typesetter when the stage fever seized me, and in the Fall of '65 I joined the stock company of John C. Myers at Toronto. Harry Langdon and Flora Myers played leads, and Denman Thompson was first comedian. It is commonly believed that Denman Thompson never had a schooling in the legitimate, but I've seen him play Dogberry in Much Ado About Nothing in a way that would put many a more famous comedian to the blush. And in Irish parts you couldn't beat him. His Myles-na-Coppaleen was the best I've ever seen, and I've seen them all. Why he could give cards and spades to Boucicault!

"The Fall of '66 saw the Holmans in possession of the Royal Lyceum, Toronto. William H. Crane and John Chatterton, now Signor Perugini, were in the company. The next year, 1867-'68, I was with Meech's stock in Buffalo, get-

ting \$13 a week and finding my own wigs and lights. At the end of the season I was feeling hopeless and despondent when James Fisk, Jr., the famous Jim Fisk—out of the kindness of his warm heart, brought me on to New York. I played a bunch for \$20 a week in a spectacular production of Lalla Rookh at the Grand Opera House. Oh, what a greenroom the theatre had in those days! You sunk up to your knees in the carpet.

"Then, for \$18 a week I went on the road with The Three Blind Mice pantomime company. Tony Denier was the clown. It was the year he shot his finger off. The Columbine was Tony's daughter and the Pantaloon was Charles K. Fox, brother of George L. Fox. The Harlequin was little Billy Stanton, of the old Bowery Theatre. Charley Furbush and Gus Penoyer looked after the front of the house.

"I left this show to join Bidwell's stock company, which traveled back and forth over a circuit of four big cities—St. Louis, Memphis, Mobile, and St. Louis. My first part with this organization was Furling in Handy Andy. Robert McWade was the star. After seeing my work on the first night, Tom McDonough, who was Bidwell's stage manager, called me to his office and gave me the most scathing 'call-down' that you can imagine. He was fond of sarcastic flesh to the quick.

"May I ask, sir," said Tom, as he looked me over sneeringly, 'may I ask how you came to embrace this profession? What qualifications, physical or mental, do you think you possess? Let me advise you to seek other means of sustenance. Let me advise you to adopt a trade. I should suggest shoemaking, for example. You'd very likely make a good shoemaker, but you'll never even make a mediocre actor.'

"Then he leered at me. I was crying like a baby inside; my heart was bleeding bucketfuls of tears. But never a tear was in my eye, and I fidence into my demeanor when I answered him: 'Mr. McDonough, it's very kind of you to take me on the first night, but I am an expert typesetter, wholly without resources. If I were to come to you, I can go back to my trade. But I don't intend to. I mean to stay in this business and win my way in it.'

"Now David Bidwell, the manager himself, happened to be sitting in the other end of the room and overheard the conversation. He liked me for what I had said and clapped me on the man, 'he said, and do the best you can.'

"Long years afterward, when the episode had passed out of Tom McDonough's memory, I had occasion to go to his office for work. 'I hear you have the comedy part open in Siberia for next season?' I said. 'Yes,' answered Tom, 'and you're the very man for it, Luke, my boy. What salary, Tom?' 'Forty dollars,' 'Oh Tom, I can't work for that. You'd better get some shoe-maker to play the part.' Tom laughed and said: 'What the devil do you mean, Luke?' Then I recalled to him the day when he tried to discourage my histrionic ambitions and we both had a jolly good laugh over the thing. But at the time, it cut pretty deep!

"After two years at Bidwell's I went to McVicker's, in Chicago, where I stayed till '77. I was prompter there and some of the old clowns that worked under me have since made a name in the business. When McVicker's was burned to the ground in the great Chicago fire I went out with Dick Fitzgerald's Black Crook company. That was a season of vicissitudes for you! I was engaged to play Greppo, but before he'd been out a week I'd played every part in it with us, doubled Zambelli and Dragoin. Arthur was a great Shakespearean scholar and about with him. He had Shakespeare at his tongue's tip. If you asked him to have a drink he'd accept in a Shakespearean quotation. If you asked him the time of day he'd answer in a word of Shakespeare. If you asked him to go for a walk he'd reply in choice Elizabethan. I never knew a man who had absorbed so much of the poet. His memory was simply marvelous.

"Well, Arthur and I were the mainstays of the company. We had to double so many different parts that we scarcely knew what lines started out, we had a score of steppers, but we lost them piece by piece, till there were only five left. Just imagine a corps de ballet of five! The end game was had about two hundred, stranded miserably. Dick had barely the money to pay our way to Pittsburgh.

"No sooner had I reached that city than Frederick Robinson met me on the street, and asked me if I could do Sir Benjamin Backbite in The School for Scandal. He was starring jointly with Jane Coombs. The part had been played by Teddy Coleman—the famous Quilp—who happened to be sick at the time. I stayed with the company till Ted got on his feet again. Then, for want of something better to do, I went to Fred Ames's Trimble Varieties, where I sang some Irish songs, and put on the afterpiece. In those days, every gallery and they could all dance like a streak. So when I attempted a few steps, a gallery exclamation: 'Turn your toes out, you d-d fool!' That was a bit disconcerting, and I cut the dance out after the first night.

"Returning to McVicker's stock company in Chicago, I continued there till '77, when I took out the Lilliputians in Jack the Giant Killer. Commodore Nutt, Jennie Quigley, and Goshen, the Giant, were the bright particular stars. Next I went with Joseph Murphy and originated the roles of Mr. O'Drive in The Kerry Gow, Waddy in Shaun Rhee. I was with Mr. Murphy three seasons, and then, in 1880, John Stetson was so enamored with my work in Irish plays that he fancied I could do 'nigger' business equally well. He engaged me to play the coon in Katie, the Hot Corn Girl, at the Boston Globe.

"For the following three seasons I was with McKee Rankin. When The Corsican Brothers was revived at Booth's with Charles Thorne in manager. My call-boy was Charles H. Hopper, Fadden. Next I went on the road with The Roman Rye, in which I played Boss Knivett, Etta Baker, who played the heroine, Gertie Heckett, and before the end of the season she honored me by becoming my wife.

"Let me tell you of a funny 'break' one night second act, as you may remember, is the interior of a bird shop, and to lend an air of verisimilitude to the scene we used some real birds. This Jordan—a man without a grain of humor, prosaic as an almanac—was in the midst of his scene as the drunken grandfather, where he tells the heroine all about her dead mother. It was a

very good little bit, affecting and natural, and it never failed to move the audience. Right in the middle of it, one of the parrots began to talk. 'Polly have a cracker.' Then suddenly he burst into invective and poured forth a volley of oaths that would have brought a blush to the cheek of a Portuguese pirate. The audience house, shook with laughter, but poor Mike saw no humor in the thing and withered in agony. To rescue him from the plight, I sallied on the stage whistling a tune, whipped up the blasphemous bird and trotted off with him. There were tears of gratitude in Mike's eyes and when he came off he told me I had saved him from dying of heart disease.

"In the last scene of the play there is a great storm scene. To imitate the swash of the waves, against the canvas. It was very realistic. Well, stage, and as he lay prostrate some of the rock would come off moaning and groaning that his eyesight was leaving him. Here was a chance for a little practical joke, and Walter Dennis and I couldn't resist it. I had to bend over Mike and exclaim: 'Poor old man! He's dead.' I used to stuff a handful of this rock salt under my wig, and when I spoke the line I bowed my head so that the salt fell in a shower plump on Mike. 'Oh those supers!' he'd cry; 'they're trying to down and speak his next line.' 'Gertie, happy days are in store for us at last,' etc., and as he brought his arm around, he would pitch a fitful Mike would howl. 'They want to kill me, the crawl to his dressing-room vowing he'd send in night long.

"My next season was with Louis Aldrich, playing the Chinaman in My Partner. Then I went with Rose Coghlan for our Joan, and then to Bidwell's stock company in New Orleans, where I played leading comedy and character parts for two seasons. It was a very fine organization, including people like Barton Hill, Osmond Tearie, and Minnie Conway. Without egotism I believe I may say I was the favorite of the company and my newspaper notices were simply a series of eulogiums. Bidwell—honest David—was very proud of me, as I had first developed and matured in his stock years before, and after two seasons there the stock was abandoned and I returned to New York. After a broken season with McKee Rankin in The Golden Giant and Alan Dare, I made a futile effort to float The Leprechaun, an Irish play, written with a star part for me. Dion Boucicault then engaged me to replace Gus Reynolds in the character villains, and I was with Boucicault on his last professional appearance at the Brooklyn Park, playing The Shaughraun. Then I joined Mr. Pitou as general stage manager for his productions, and have been with him ever since. I was three seasons with Rose Coghlan, with Chauncey Olcott. I shall be with Mr. Olcott again next year. My best work, I believe, is done on 'bit' parts. Most of my time Pitou's plays, and I take especial pride in this work."

ENGAGEMENTS.

William Barry, Jr., son of the Irish comedian, will be a member of Peter F. Dailey's company next season.

Maurice Levi will be the musical conductor for Mathews and Bulger in At Gay Coney Island. W. H. Elwood has been re-engaged for Fanny Davenport's company next season.

McNeil and Wesner have signed with the Corinne Extravaganza company for next season. Alma Lucille Roy, who will present her own plays next season, has engaged as a special feature "the American Fregoli," J. Irving Holt.

Duncan Preston is engaged by Julius Cahn for Lieutenant Hawkesworth in The Girl I Left Behind Me, next season.

Cassius C. Quinby, formerly juvenile with his brother, Franklin Quinby, and last with Thomas W. Keene, is engaged for Louis James's company.

John W. Burton has been re-engaged with that actor.

Armitage and Fitzpatrick have just closed a three years' contract with Floy Crowell, who appeared in New York and throughout the country last season in Charles E. Callahan's production of Coon Hollow. Next season Miss Crowell will appear at the head of the Floy Crowell Dramatic company in a select repertoire of plays. The company includes several well-known specialty people, while the repertoire will comprise infatuation and other new plays.

Fred W. Peters will go with Maggie Cline's company in On Broadway.

Mabel Strickland has been engaged for Augustin Daly's company.

Winona Bridges and child will go with J. W. Sawtelle's company next season.

Ella Baker for the soubrette role in When London Sleeps.

Henry Burkhardt has been engaged by D. W. Truss as leading juvenile for Andy Mack's Myles Aaron company.

Jessie Bonstelle has been engaged to originate the leading part, Florida Farnum, in Willard Lee's In the Heart of the Storm.

Henry Burkhardt has signed to play leading business with Andrew Mack.

Jacob Litt has re-engaged Leonora Bradley for the heavy part in The Last Stroke.

H. R. De Leon has signed with the Brand of Cain as advance representative. Next season opens at the Lincoln Theatre, Chicago, in August.

Lottie Alter will play the part of Sunshine in Paradise Alley at the Tremont Street Theatre, Boston, for six weeks previous to the opening of Joseph Jefferson's season.

P. Aug. Anderson, the versatile character actor, has been engaged to play a Southern gambler in The Cotton Spinner, Scott Marble's next play which Rich and Maeder will produce for leads and Miss Trudelle for a soubrette role. The specialties will include the Unique Quartette and Billy Barlow, the whirlwind dancer. The season has been booked entirely in week stands.

W. F. Rochester, comedian and stage manager, has been engaged by Shawb and Davis, of Pittsburgh, for the Casino Opera company at Sherry Park, in that city.

Lucia Moore has been engaged to play leading parts with Walker Whiteside next season.

Grace Reals has been engaged to play a principal part in The Prisoner of Zenda next year.

LETTER LIST.

This list is made up on Monday mornings. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for papers excluded.

WOMEN.

Ackerstrom, Ullie	Ellis, Maud	Mowat, Mrs. Helen
Auguste, Gertrude	Friedholdt, Mrs. S.	Manfield, Mrs. Lawrence
Arnold, Virginia	Fleming, Katherine	Miller, Mrs. Louis
Arlington, Arlie	Franklin, Irene	Merrick, May
Bancroft, Viola	Fewett, Cassie	McCall, Angela
Bertie, Miss G. A.	Ferguson, Mrs. J. S.	McCall, Katie
Belle, May	Flaher, Adeline	Meach, Mrs. Chas.
Barwell, Marion	Falk, Eleanor	McKnight, Mrs. Fannie
Baker, Mrs. Lewis	Fowley, Alice	Meredith, Letia
Baldwin, Helen	Freaser, Margaret	Miller, Lucia
Bertram, Helen	Freeman, Beulah	Nelson, Lucille
Buchanan, Virginia	Fountainbleau, Ella	Nitcher, Mrs. N. J.
Berry, Eleanor	Grand, Sarah	Near, Mrs. Jasper
Berrell, Mary	Gardner, Mrs. Chas.	Norden, Grace
Bennett, Johnstone	Gennell, Mrs. B. F.	Phillips, Beanie
Burke, Miss	Gilroy, Mame	Randall, Sallie
Baum, Mammie	Gilroy, Laura	Raymond, Julia
Burns, Lillian	Gilroy, Mame	Reynolds, Gertrude
Brothay, Eleanor	Girard, Florence	Ring, Julie
Bennett, Eulalia	Henderson, Anita	Reid, Mrs. Bertha W.
Beil, Mrs. Laura	Hope, Beryl	Riel, Emily
Brown, Mrs. W. W.	Holmes, Lizzie	Reynolds, Mrs. W.
Clark, Lida	Hanson, Mrs. A. D.	Ridgely, Minnie
Cook, Miss W. W.	Heckler, Nellie	Reynolds, Carrie
Clifton, Mrs. John L.	Hughes, Mrs. F. M.	Trenville, Helen
Cough, Mrs. Will	Homer, Mrs. Emma	Theobald, Dolly
Creedon, Virginia	Howard, Nina	Vance, Eunice
Christie, Jennie	Howard, Mattie	Vandine, Therese
Clark, Mrs. A.	Irvine, Isabella	Van Courtland, Marion
Campbell, Bertha	Jordan, Carina	Wien, Lillian
Cuthbert, May	Joyanville, Miss	Wichers, Clara
Cutting, Mrs. M. S.	Johnson, Francis	Wilson, Florence B.
Chase, Hettie B.	Johnson, Harriett	Wallis, Gladys
Coghlan, Rose	King, Mrs. T.	Williams, Eva
Chaffee, Virginia	Knowles, Lillian	Wells, Hana
Carhart, Mrs. Jas.	Kirkham, Mrs. A.	Wells, Della
Carson, Tessie	Koppa, Norma	Washburn, Mabel
Delaro, Dickie	Kelly, Mrs. Mary	
Dodd, Emily	Kelly, Mrs. Lena	
Davidson, Pauline	Kelly, Mrs. Lena	
De Janes, Marie	Kelly, Mrs. Lena	
Dickson, Mrs. Maud	Kelly, Mrs. Lena	
Davidson, Mabel A.	Kelly, Mrs. Lena	
Dix, Lillian	Kelly, Mrs. Lena	
Dudley, Mae V.	Kelly, Mrs. Lena	
Edwards, Jerome	Kelly, Mrs. Lena	
Evans, Lizzie	Kelly, Mrs. Lena	
Elting, Nellie	Kelly, Mrs. Lena	
Everett, Florence	Kelly, Mrs. Lena	
Erving, Mrs. J.	Kelly, Mrs. Lena	
Eden, Mrs. E. A.	Kelly, Mrs. Lena	
Evens, Sallie	Kelly, Mrs. Lena	

MEN.

Adams, Edward B.	Handley, J. M.	M. Wade, Edward
Allison, Chas. W.	Hogan, J. E.	O'Brien, Neil
Abbott, Chas.	Hasson, E. J.	Ober, Geo.
Anderson, Wm. C.	Henderson, Wal.	Powers, Eugene
Archer, John	Heisey, Mart E.	Perlet, Herman
Anderson, Carl	Heisey, Mart E.	Palmer, Frank
Atkinson, Will	Hart, Tony Jr.	Palmer, Ike
Arundel, Fred	Hatch, Wm. K.	Powers, Frank V.
Adams, J. K.	Hoyer, H. Brooks	Paulton, Edward
Babcock, Theodore	Hickley, John C.	Porter, S.
Baldwin, Mr. and Mrs. Walter S.	Hors, Charlie	Phillips, Wm. H.
Butler, Chas.	Husted, H. H.	Puttee, Herbert
Buckner, Frank J.	Haworth, Joseph	Pulitzer, Chauncey
Brown, W.	Henderson and Comley	Parry, W. G.
Bryton, Frederick	Haywood Celeb.	Rice, H. S.
Bassett, Chas.	Hartwig, Mr.	Ritchie, Mr.
Barker, John	Howard, E. N.	Roller, George
Barnes, Frank	Harlow, A. T.	Roller, George
Brooks, Chas. R.	Hall, Jim	Reynolds, Wm. K.
Benedict, W. J.	Henry, H.	Reynolds, Wm. K.
Bink, F. J.	Haywood, Alia	Rogers, J. J.
Butler, Frank	Harris, J. E.	Rogers, J. J.
Bertram, Chas. N.	Harris, J. E.	Rogers, J. J.
Berman, J. E.	Harris, J. E.	Rogers, J. J.
Berry, Wm.	Harris, J. E.	Rogers, J. J.
Benedict, Aidan	Harris, J. E.	Rogers, J. J.
Beers, Newton	Harris, J. E.	Rogers, J. J.
Bernard, Gus	Harris, J. E.	Rogers, J. J.
Baldwin, Walter S.	Harris, J. E.	Rogers, J. J.
Byrne, John F.	Harris, J. E.	Rogers, J. J.
Bosco, Signor	Harris, J. E.	Rogers, J. J.
Berry, Matt L.	Harris, J. E.	Rogers, J. J.
Beamish, Charles	Harris, J. E.	Rogers, J. J.
Baldwin, Sam S.	Harris, J. E.	Rogers, J. J.
Baldwin, "Mind Readers"	Harris, J. E.	Rogers, J. J.
Brown, Ha. W.	Harris, J. E.	Rogers, J. J.
Bowman & Young	Harris, J. E.	Rogers, J. J.
Collins, Frank	Harris, J. E.	Rogers, J. J.
Collins, Edwin	Harris, J. E.	Rogers, J. J.
Callicuthe, J. W.	Harris, J. E.	Rogers, J. J.
Clark, Le. Freddie	Harris, J. E.	Rogers, J. J.
Colburn, C. E.	Harris, J. E.	Rogers, J. J.
Chivers, Hugh	Harris, J. E.	Rogers, J. J.
Conroy and Fox	Harris, J. E.	Rogers, J. J.
Clifton, Harry D.	Harris, J. E.	Rogers, J. J.
Covey, Howard	Harris, J. E.	Rogers, J. J.
Carter, Harold	Harris, J. E.	Rogers, J. J.
Crawford, A. L.	Harris, J. E.	Rogers, J. J.
Castle, Harry	Harris, J. E.	Rogers, J. J.
Calina, Mr.	Harris, J. E.	Rogers, J. J.
Colton, Meyer	Harris, J. E.	Rogers, J. J.
Curtis, Willard	Harris, J. E.	Rogers, J. J.
Comley, W. J.	Harris, J. E.	Rogers, J. J.
Carbelle, Jesse D.	Harris, J. E.	Rogers, J. J.
Carroll, Herbert	Harris, J. E.	Rogers, J. J.
Cawthorn, Joseph	Harris, J. E.	Rogers, J. J.
Cowper, William	Harris, J. E.	Rogers, J. J.
Corn, W. M.	Harris, J. E.	Rogers, J. J.
Conant, Frank	Harris, J. E.	Rogers, J. J.
Campbell, Smith	Harris, J. E.	Rogers, J. J.
Carter, H. J.	Harris, J. E.	Rogers, J. J.
Casson, Melvin J.	Harris, J. E.	Rogers, J. J.
Dance, John W.	Harris, J. E.	Rogers, J. J.
De Lacy, Dan	Harris, J. E.	Rogers, J. J.
Duane, E. L.	Harris, J. E.	Rogers, J. J.
Downing, W. W.	Harris, J. E.	Rogers, J. J.
Dillon, E. J.	Harris, J. E.	Rogers, J. J.
Drew, Sidney	Harris, J. E.	Rogers, J. J.
De Angelis, Jeff	Harris, J. E.	Rogers, J. J.
Dillon, Al L.	Harris, J. E.	Rogers, J. J.
Dritchstein, Leo	Harris, J. E.	Rogers, J. J.
Dixey, Henry E.	Harris, J. E.	Rogers, J. J.
Davidson, Frank S.	Harris, J. E.	Rogers, J. J.
Dietz, Frank	Harris, J. E.	Rogers, J. J.
Everaale, William	Harris, J. E.	Rogers, J. J.
Engelhardt, F. J.	Harris, J. E.	Rogers, J. J.
Emmet, J. K.	Harris, J. E.	Rogers, J. J.
Elmer, Edward	Harris, J. E.	Rogers, J. J.
Estic, Herman	Harris, J. E.	Rogers, J. J.
Edmonds, W. O.	Harris, J. E.	Rogers, J. J.
Edwards, A. J.	Harris, J. E.	Rogers, J. J.
Ems, Edith	Harris, J. E.	Rogers, J. J.
Emmer, David	Harris, J. E.	Rogers, J. J.
Fulton and Sloan	Harris, J. E.	Rogers, J. J.
Fleming, Chas.	Harris, J. E.	Rogers, J. J.
Farrin, Geo. F.	Harris, J. E.	Rogers, J. J.
Ferry, Edwin	Harris, J. E.	Rogers, J. J.
Fitz, Chas.	Harris, J. E.	Rogers, J. J.
Fox, Edna	Harris, J. E.	Rogers, J. J.
Franklin, Harry	Harris, J. E.	Rogers, J. J.
Franklin, Gus	Harris, J. E.	Rogers, J. J.
Goodwin, E. S.	Harris, J. E.	Rogers, J. J.
Gardner, W. H.	Harris, J. E.	Rogers, J. J.
Gardner, Chas. A.	Harris, J. E.	Rogers, J. J.
Gardie, James	Harris, J. E.	Rogers, J. J.
Grapewin, Chas.	Harris, J. E.	Rogers, J. J.
Greene, C. M.	Harris, J. E.	Rogers, J. J.
Graus, Albert	Harris, J. E.	Rogers, J. J.
Grant, Lawrence	Harris, J. E.	Rogers, J. J.
Graham, Harry D.	Harris, J. E.	Rogers, J. J.
Gibney, Morgan	Harris, J. E.	Rogers, J. J.
Harlan, Macy	Harris, J. E.	Rogers, J. J.
Mitchell, Auburn	Harris, J. E.	Rogers, J. J.
Warner, E. J.	Harris, J. E.	

around men in the business. The Engstrom Sisters, en route for Rockland, passed through here last week. They will open up their next season's engagement in New York.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): House closed for season.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Hall and Donnelly's Minstrels, under the management of F. A. Owen, gave a bright clean performance. Farnham Brothers and a co. of players, who are spending a vacation in this vicinity, will give Paganini and Galatea, and Sunset 10, 11 for the benefit of the local lodge K. of P.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): E. M. Hall and Donnelly's Minstrels gave a first-class performance June 29 to small audience. Edison's vitascope 24 to fair house. Items: This closes the season. The house will remain dark until Aug. 26, when it will be opened with A Trip to Chinatown. Some of the strongest attractions on the road are booked for the coming season.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Washington Comedy co. to poor business June 24. The co. consisting of an aggregation of Latin-Americans.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Merrill, manager): The following list of entertainers amused a fair business week of June 29. Harry Crandall, Canfield and Carleton, Halkins Dramas, the Sidmans, Alice Hodgden, and the Fishertons. The management having thought it wise to change their policy, will discontinue vaudeville and substitute the New York stock co., led by Theodore Babcock and Eva Taylor, in a repertoire of plays for a few weeks. They open 6 in My Lady Help and Poor Jim. The public at a resort of this kind require an entertainment that is bright, lively and amusing, and it is doubtful if repertoire will prove a success. Light opera has always pleased, and although the same pieces have been done over and over, there are plenty that have never been presented. With local singers to fill some of the leading roles and a strong professional chorus, an interest that is at present rather dull would be awakened. The wife of Roberto, the paragonist, narrowly escaped drowning at Lakeview 6. In making the descent from the balloon, which was directly over the lake, she became entangled in the ropes of the parachute as it settled in the water and was unable to extricate herself. She was unconscious when rescued, but has since recovered. The Deaves English Marionettes and Helma, the mystifier, are at Glen Forest 6-11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark. Items: Manager Morgan is booking some first-class attractions for next season.

LAWRENCE.—GLEN FOREST: Gorton's Equine Marvels closed a week's engagement 4. Professor Floyd, illusionist, and Deaves's Royal English Marionettes opened 6 for one week. Pain's China and Japan War comes 13 for two weeks.

FITCHBURG.—WHITNEY OPERA HOUSE: Items: The management of this house has passed into the hands of Stephen Boggett, who has been connected with it for several seasons as advertising agent, season manager, etc. Only first-class acts will be booked, and no popular-price attractions will be played. New scenery will be added and many changes made on the stage, to accommodate the scenery carried by the larger attractions. The dressing-rooms will be thoroughly renovated and everything put in the best possible shape for the coming season.

PLYMOUTH.—Items: Manager A. H. Perry has arrived from New York, where he has been booking attractions for next season.

PITTSFIELD.—ACADEMY OF MUSIC (Marice Callahan, manager): House dark 6-11.

MICHIGAN.

JACKSON.—HERRARD OPERA HOUSE (W. W. Todd, manager): Perry Averill, baritone, gave an enjoyable concert June 29 before a fair but appreciative audience. Ward and Vokes Aug. 25. Items: Mr. Averill was the guest of his parents while in the city. Manager Todd returned last week from New York, where he had been booking attractions for the coming season. He is now enjoying an outing at Topinabee. Oscar W. Dibble, treasurer of the "Aude Hillman co., is spending a few weeks of his vacation with his brother, M. A. Dibble, of this city.

OSWEGO.—CALEDONIA PARK CASINO (F. H. Knapp, manager): Business for the week ending 4 was large. Bert S. John and Hal Stephens divide honors. Both are excellent actors and give a favorably noticed double work each night, responding to numerous encores. Nat and Minnie Le Roy are both clever people, and please the audience with their funny sketches. Arthur Beebe sang himself into favor each night, as was evidenced by the encores received. Edna, the magician, did many clever tricks, receiving his audience completely. The Sunday concert 5 was largely attended. The same people are engaged for the week of 6-11, with the exception of Ziska.

SAULT STE. MARIE.—Soo OPERA HOUSE (G. G. Scranton, manager): Rhea presented Much Ado About Nothing 6, to large fashionable audiences. Items: C. H. Newell's Pavilion Theatre opened up to good business 6-11.

SAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh Stock co. closed the sixth week of their engagement 4, which was the most successful of the season. London Assurance was billed for 6, but, owing to the illness of Mr. Courtleigh, it had to be postponed until 8. Woman Against Woman drew a crowded house 7. Mr. Courtleigh as John Trenton acted much applauded. The engagement of the co. has been extended beyond the eight weeks originally intended, and they will remain here until the middle of August, and will repeat their best productions. W. H. Crompton, who has been one of the greatest favorites, will leave the co. this week to join Professor's English Theatre Stock co., of which organization he has been a member for four seasons. He will be missed by the theatre-goers for his artistic acting has made him many friends.

BENTON HARBOR.—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager): Will's Two Old Cronies finished week June 27 to large houses, giving good satisfaction. Rialta, the Fire Dancer, being a capped attraction. Katie Fetter, in Lena, the Madcap, to a packed house 4. Coming: Eunice Goodrich 13-18.

MANISTEE.—OPERA HOUSE (Ed Johnson, manager): William Owen co. presented Much Ado About Nothing 6, Romeo and Juliet 7, and David Garrick 8. This is the best dramatic co. that has visited our city for several years, they played to large audiences of the best people in the city every evening. The first night was under the auspices of the Elks of this city. They play a return date on the 13th. Items: C. D. Gardner has resigned as manager of the Opera House, and Ed Johnson has been re-elected to fill the vacancy. Mr. Johnson is a very popular man with the profession and is a very successful manager.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Courtleigh Stock co. 9, 10 in London Assurance and Woman Against Woman added fresh laurels to their reputation by the excellent manner in which they rendered these comedies. Olive White as Grace Harkaway was especially good and has made herself a favorite here. William Courtleigh as Chas. Courtleigh was excellent, as were also W. H. Compton, Hudson Liston, and Robert McWade.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Satwry and Hale, managers): House dark, season having closed.

LITTLE FALLS.—GROSS OPERA HOUSE (Ph. Gross, manager): The Anna O'Malley Comic Opera co. 9-12 to good houses.

NEW HAMPSHIRE.

DOVER.—BURGETT PARK THEATRE (H. C. Western, manager): This comedy theatre was opened for the summer season by Mrs. General Tom Thumb and her clever co. of vaudeville stars to a large and well-pleased audience.

NASHUA.—THEATRE (A. W. Davis, manager): The Lilliputians and Mrs. General Tom Thumb to fair business 4.

NEW JERSEY.

ELIZABETH.—Items: The weekly concert by Drake's Promenade Band 2 was by far the greatest musical success ever attained in this city. W. N. Bar-

ton, a cornet soloist of considerable prominence, rendered Anslute and waltz in a superb manner, and was repeatedly encored. The popularity of these concerts are not confined to this place alone, but, on the contrary, people at a distance of twenty-five or thirty miles around have become regular patrons. The final piece on the programme entitled Salute to the Nations, in which fifteen young women, representing the different countries, take part, is the composition of Bandmaster Drake and is a decidedly beautiful piece of music. Were it not for the fact that the Opera House is shortly to be remodeled these concerts would be continued up to the opening of the regular season. The death of Lester Davis, treasurer of the Drake House, makes the second death in Elizabeth City. Lodge No. 299, R. P. O. E., which, considering the number of members both at home and on the road, and the length of time has been organized, is considered something phenomenal. The weekly concerts by Biederman's Boy Band, at the Lyceum Theatre have been discontinued, and the house will remain dark until the opening of its regular Fall and Winter season, which will probably be about the middle of August.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark June 29.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): House dark until August. Items: This house is being re-decorated and painted inside and out, and with completion of the trolley roads to the smaller towns in this vicinity should increase business considerably.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frainger, manager): The Young and Frainger Opera co. opened their second week with Falka, business good. The co. is making a decided hit. Little Ruby, the baby dancer, introduces her songs and dances between the acts.

NEW YORK.

ALBANY.—Items: The Roumanian Opera co. sang before a small audience in Union Hall 6. Professor Williams and his trained ponies and dogs opened a week's engagement 6 in a tent on Lark Street. The large audience was well pleased. Two performances are given daily. It is rumored that Primrose and West will open their season at Harmanus Blecker Hall Aug. 18. The new Pearl Street Theatre, under the management of Guion and Carlin, will open the last week in August or the first of September with a co. including James and Bonnie Thornton. The bookings for the Leland the coming season are of the best. On the road and the time is being rapidly filled. Resident Manager Gerber will return in August and Howard Graham will be the press agent. The Gaity Theatre will reopen Sept. 7. Thomas W. Ryley and Emily Baucker, who are visiting friends here will appear at the Leland Sept. 28 in Our Flat.

WAVELEY.—OPERA HOUSE (J. K. Murdock, manager): House dark.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark week of 6. Items: Business at Celoron Park 4 was great. Over twenty-five thousand people visited the grounds that day. Co. engaged for this theatre week 6-11 include the Musgraves, Charles Case, Leary Sisters, and Samson and Zeecho. Business at Celoron Park is handsomely billed for Sept. 29. City Billposter A. E. Allen furnished them with billboards. Mr. and Mrs. Frank Buoman, comedians, who are spending the summer here, are getting up several new musical sketches and will go with Thomas E. Shes the coming season.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): 188 was given by local talent 24 for the benefit of the Ellsworth Hose Co. to good business. Flora Stanford 4-11.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delevan, managers): The New York Stock co. in Partners for Life had good business 1-4. The co. presented King of Liars 7-11.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Professor Lowe, hypnotist, 1-3 to poor business. Professor Lowe and Professor Saborne consolidated here. Gorton's Minstrels 17.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Osocki, manager): House dark June 29.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Wright's Star Specialties gave pleasing performances 3, 4, under the auspices of Canton Oswego. Owing to the heat business was not good.

CORTLAND.—Items: Harry Hitchcock, juvenile trick bicycle rider, of this city, has signed with the Sterling co., of which Carrie Louis is the star, for next season.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Clara Louise White presented her monologue, Flirts and Matrons, 9, for benefit of V. M. C. A. to a fair-sized and well-pleased audience. Professor McCurdy will give six lectures 6-11 on "Ancient Israel Among the Nations." Dr. George Dana Boardman will give six lectures 7-12 on "Christian Sociology from the Standpoint of Bodily Organization." Minnie Stanley (Mrs. Lee Cook) has signed with the Corne Pavilion co. for season of 1906-7.

GLENS FALLS.—Corse Peyton opens his season here Aug. 3. He is enjoying a short vacation here.

ROCHESTER.—COOK OPERA HOUSE: The Strategists was presented 1-6 to medium-sized houses by a co. of professional and amateur artists.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Richards and Pringle's famous Georgia Minstrels, headed by the great Billy Kernsands, 8.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): House dark.

JAMESTOWN.—OPERA HOUSE (E. F. Wells, manager): House dark.

OHIO.

DAYTON.—NATIONAL AMUSEMENT PARK (Latty H. Barker, manager): The Pretzlers, May Wals, Ireland, Sid Black, Gertrude De Bessell, Columbia Trio, Hanley, Logan and Hanley compose the bill for the week beginning 5.

KENT.—RANDOLPH PARK THEATRE (J. W. Cether, manager): Summer season opened at this resort 4 when the stock co. presented Shadows of a Life to packed houses. Tommy Shesler and J. W. Carner scored hits. Falsely accused 9-11.

LOGAN.—BARNUM OPERA HOUSE (Fred A. Koppe, manager): House dark 6-11. Items: The roster for 1906-7: Fred A. Koppe, manager; Professor T. Benton Fields, stage-manager; Rudolph Rempel and George Juergendmeier, ushers, and John Rempel, ticket-taker.

TROY.—MIDWAY PARK THEATRE (Hardy and Sank, managers): A strong bill was presented week 24, including George H. Fielding, comedy juggler; Phil Peters, troubadour; Oscar F. Simon, character comedian; Josephine Florence Sheppard, comedienne, and the Dawsons in their roller skate stunts act.

OREGON.

BAKER CITY.—BURN'S OPERA HOUSE (Phil V. Nebergall, manager): The Wilber Dramatic co. week of 13.

PENNSYLVANIA.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): The Daughter of the Regiment, by St. Edward's Dramatic Club of Philadelphia, 8, to an enthusiastic audience. The acting of Messrs. Kelly, Darcy, Tennan, and Ryan was exceedingly commendable. Nellie Foy, as the General's daughter, was excellent.

CAMBRIDGEBORO.—SAVILLS OPERA HOUSE (H. B. Wilber, manager): House dark 6-11. Items: Regular season will open Sept. 12.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Williams, manager): House dark week of 6.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark June 31-4. Nothing booked at present.

TEXAS.

EL PASO.—MYAK'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending 4.

BOWIE.—GRAND OPERA HOUSE (T. H. West, manager): House dark June 8-20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S.

The Brightest Little Star in the Theatrical Firmament,



FLOY CROWELL

Miss Crowell is the only star in repertoire who has achieved a metropolitan reputation, playing principal roles in high-priced attractions in all the large cities. During her engagement with Callahan's big production of "Coon Hollow," 14th St. Theatre, New York City, Alan Dale, the eminent dramatic critic, wrote in the New York Herald, Aug. 30, 1894: "Miss Floy Crowell, whom I have never seen before, plays an adventuresome part in a way that is worthy of the Lyceum or Daly's. She is artistic, finished, and worth studying." Miss Crowell is to go out this season under most propitious circumstances, as the quality and quantity of her part, now in the press of the A. S. Seer Co., of New York, will place her in a position only equaled by the foremost of the high-priced attractions. Special scenery, calcium and mechanical effects, clever specialties interspersed in the carefully selected repertoire of plays. Now Booking. Pleased to hear from managers in Eastern and Middle States.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us as to reach us on or before that date.

DRAMATIC COMPANIES.

AIDA CASE.—Westerly, R. I., July 14, 15.
BATES-LOSER. (Harry Shannon, mgr.): Norwood, N. Y., July 13-18.

BANCROFT THE GREATEST: Calcutta, Ind., indefinite.

BIGOT STOCK: Calhoun, Ill., July 6-Sept. 1.

COURTLIGH STOCK: Saginaw, Mich., May 25-indefinite.

"CRANKS" (W. S. Reeves, manager): Onset, Mass., July 14, Chatham 15, Varnum 16, Centerville 18.

CHASE STOCK: Spokane, Wash., indefinite.

CALIFORNIA STOCK: San Francisco, Cal., indefinite.

EAGAN STOCK: St. Paul, Minn., indefinite.

EMMA WARREN: Knoxville, Tenn., July 13-18.

EVILYN GORDON (W. G. Collinge, mgr.): West Superior, Wis., July 13-18, Ironwood, Mich., 20-25, Houghton 27-Aug. 1.

ELDON'S COMEDIANS: Alexandria, Ind., July 14-18.

FACOT AND FARRAR: Isipeming, Mich., July 13-18, Escanaba 20-25.

FAIRMOUNT STOCK: Kansas City, Mo., June 15-indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1-indefinite.

GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18-indefinite.

HYDE COMEDY: Reedville, Ind., July 14, 15.

HUBERT LARABEE: Charlevoix, Mich., July 14, Cheboygan 15, Alpena 16.

IN GAY NEW YORK: New York City, May 25-indefinite.

LITTLE TRINITY: Ashland, Wis., July 18, Bayfield 20, Ironwood, Mich., 22, Rhinelander, Wis., 23, Tomahawk 24, Merrill 25, Waushara 27.

MR. AND MRS. FRANK LARABEE: Paw Paw Lake, Mich., indefinite.

MARIE WELLSLEY (Richard Ober, mgr.): Eau Claire, Wis., July 27-Aug. 1.

MYRA COLLINS (Kellam and Harper, managers): Malone, N. Y., July 13-19, Tupper Lake 20-25, St. Rites Falls 27-Aug. 1.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6-indefinite.

NEWELL'S PAVILION THEATRE: Alpena, Mich., June 22-indefinite.

ONION OPERA (W. H. Weaver, mgr.): Kearney, Neb., July 13-18, Cheyenne, Wyo., 27-Aug. 1.

POTTER-BELLAW: Sydney, Australia-indefinite.

RUBY LA FAYETTE: Lampasas, Tex., July 13-Aug. 1.

REDMOND DRAMATIC: Mankato, Minn., July 13-18.

ROBERT SHERRMAN: Lincoln, Neb., indefinite.

SUMMERS' COMEDY PLAYERS (George H. Summers, mgr.): Watertown, N. Y., June 30-indefinite.

STEWART ALLEN: Kansas City, Mo., June 22-indefinite.

TWO OLD CRONIES: Paducah, Ky., July 14-20.

THE NOSSES (Ferd. Ness, mgr.): Buffalo, N. Y., July 13-18, Jamestown 20, Cincinnati, O., 27-Aug. 1.

TALLEY (Australian; William A. Brady, mgr.): Melbourne, April 6-indefinite.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia-indefinite.

THEODORE BARCOCK (Sedley Brown, mgr.): Lowell, Mass., July 6-indefinite.

WASHINGTON STOCK: Washington, D. C., June 15-indefinite.

WILLIAM OWEN: Traverse City, Mich., July 16-18.

WALTER HODDER: Seattle, Wash., July 12-18.

WILLIAM ECHOLS: Jacksonville, Ill., July 14-indefinite.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA: Boston, Mass., indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., indefinite.

CHICAGO MARINE BAND: Lincoln-Park-on Delaware, May 30-indefinite.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York City-indefinite.

EVAN-JELINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15-indefinite.

EARLS-COTT OPERA: Cincinnati, O., July 6-indefinite.

GILMORE'S BAND: Washington-Park-on Delaware, May 30-indefinite.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Duluth, Minn., June 8-Aug. 19.

HARDY-ROBERT OPERA: Chicago, Ill., indefinite.

INNES' BAND: Philadelphia, Pa., May 30-indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa., indefinite.

REBECCA MCKENZIE CONCERT (E. D. Shaw, mgr.): Eureka, Wash., July 15, Mt. Pleasant 16, Price 18.

SUSA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

STENDORFF-ERERT OPERA: New York City May 18-indefinite.

SHIDI'S ORCHESTRA: Brighton Beach, N. Y., July 7-indefinite.

TAMER OPERA: Indianapolis, Ind. July 6-indefinite.

WILBUR OPERA: Buffalo, N. Y., July 6-indefinite.

YOUNG AND FRALING: Atlantic City, N. J., indefinite.

VAUDEVILLE.

BROWN EXTRAVAGANZA: Stanton, Pa., indefinite.

GRIEVE LYCEUM BURLESQUE: Washington, D. C., June 15-indefinite.

MINSTRELS.

ILER, BURKE AND RANDALL: Marion, O., July 13-20.

SIMMONS AND SLOCUM: Williamsport, Pa., June 29-July 25.

CIRCUSES.

BARNUM AND BAILEY: Fitchburg, Mass., July 14, Lynn 15, Salem 16, Gloucester 17, Newburyport 18.

BARTINE: Nelsonville, O., July 14, Buchtel 15, Glouster 16.

FOREPAUGH AND SELLS BROTHERS: Council Bluffs, Ia., July 14, Omaha, Neb., 15, Lincoln 16, Beatrice 17, Belleville, Kan., 18.

KIRKART AND EVAN: West Superior, Wis., July 14, Duluth, Minn., 15, 16, Two Harbors 17, Ely 18.

M. L. CLARK: Bloomdale, Mo., July 14, Frenchville 15, Bonne Terre 16.

RICK'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15-indefinite.

RINGLING BROTHERS: Beaver Dam, July 14, Berlin 15, Oshkosh 16, Fond du Lac 17, Jefferson 18.

VAN ANBURGH: Westfield, N. J., July 14, Dunellen 15, Somerville 16, Annandale 17, Chester 18.

WELSH BROTHERS: Allentown, Pa., July 14, 15.

MISCELLANEOUS.

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ONE OF THE OLD STOCK.



LUKE MARTIN.

Luke Martin belongs to the sturdy, sterling old theatrical breed. He has lived in the atmosphere of the theatre for nearly two-score years. He has the standard repertoire at his finger tips. His mettle has been tried in a round of exacting parts. He is full of the spirit of tradition. He is an actor and a stage manager—a true *enfant de théâtre*.

When E. J. Henley produced Deacon Brodie with a picked cast at Wallace's he was magnanimous enough to say that Luke Martin's Bow Street Runner was the artistic gem of the performance. Just before that Mr. Martin had been playing the Chinaman in *My Partner*, and Louis Aldrich had said that, after Parsloe, he was the best Chinaman on the stage. Dion Boucicault said that Mr. Martin realized every trait of Michael Feeney, and John Stetson thought him an ideal stage negro. Versatility such as this seems almost incredible.

But good as Mr. Martin is as an actor he is greater as a stage manager. There may be some difference of opinion as to whether actors are born or made. There can be no doubt that the gift for stage management is heaven sent. Henry Irving knew what he was about when he got John Lauri of the Lauri family to "put the business" into every new production he made. Augustus Pitou made no mistake when he secured Luke Martin for his general stage manager.

Mr. Martin had just finished an arduous morning's rehearsing when a MIRROR man caught him and asked him for a chat about himself and the stage. Mr. Martin happened to be in a fit mood for reminiscences, and the following pregnant discourse rolled off his glib tongue:

"I am of English parentage and was born in the British metropolis. That surprises you, eh? You've seen me in Irish characters where I spoke a brogue as thick as buttermilk. Well, between ourselves, I rather fancy there's a streak of Irish in me somewhere, although I can't exactly locate it. They say that one Celtic drop will expurgate all other races, and perhaps I've that one drop in me. But at any rate I was born in London, and in no place less than the Adelphi Theatre—the home of British melodrama. Ben Webster was the lessee and manager at the time, and my parents lived in the rear of the building in apartments just over the Queen's private entrance. Whenever Her Royal Majesty paid a visit to the Adelphi, two of the Queen's guards were posted at a door directly under my bedroom window.

"As soon as I grew big enough to scamper about, I began to haunt the wings and green-room of the theatre. I knew every one about the place, and as I took good care to get in nobody's way, they never robbed me of the privilege. I stowed myself away in nooks and crannies where I watched every rehearsal and performance. Many a notable play that has since made history was produced at this time. For example, there was *The Colleen Bawn*—the original London production. There were *Flowers of the Forest*, and *Janet Pride*, and *Green Bushes*, and a lot more that were all famous in their day.

"At Christmas time an extravaganza was put on, and I remember witnessing a rehearsal of *Lurline*, *The Naiad Queen*, which made a great impression upon me. There was a front scene with Paul Bedford, Madame Vestris, and Toole. I regard Toole, by the way, as the very funniest man that ever trod the boards. Paul Bedford and Madame Vestris had a duet together, and Toole turned to the stage manager and said: 'What do I do here while they're singing?' Just to irritate Toole, Paul Bedford said: 'Stay where you are and listen to us, my boy.' Toole said: 'All right,' and leaned against the wing in a resigned attitude. Of course, it was very humiliating for a comedian like Toole to be obliged to stand on the stage doing nothing while other people were making a hit. So when the night came we knew that Toole would try a little deal on his own account. Sure enough he did. All through the duet he remained staid and sedate, but as soon as it was over he broke out into the most extravagantly comical dance that mortal ever executed. The house shrieked with laughter, and there were nearly a dozen encores. Instead of Toole being humiliated, it was Paul Bedford and the fair comedienne who had to baffle the dust. They were kept on the stage singing verse after verse of their ridiculous duet just so as to give Toole a chance to wind up with his grotesque breakdown.

"On the death of my father, I went first to Australia and then came to this country, where I learned the printer's trade. I was an expert typesetter when the stage fever seized me, and in the fall of '65 I joined the stock company of John C. Myers at Toronto. Harry Langdon and Flora Myers played leads, and Denman Thompson was first comedian. It is commonly believed that Denman Thompson never had a schooling in the legitimate, but I've seen him play *Dogberry* in *Much Ado About Nothing* in a way that would put many a more famous comedian to the blush. And in Irish parts you couldn't beat him. His *Myles-na-Coppaleen* was the best I've ever seen, and I've seen them all. Why he could give cards and spades to Boucicault!

"The Fall of '68 saw the Holmans in possession of the Royal Lyceum, Toronto. William H. Crane and John Chatterton, now Signor Perugini, were in the company. The next year, 1867-'68, I was with Meech's stock in Buffalo, get-

ting \$13 a week and finding my own wigs and clothes. At the end of the season I was feeling hopeless and despondent when James Fisk, Jr., the famous Jim Fisk—out of the kindness of his warm heart, brought me on to New York. I played a cunnich for \$25 a week in a spectacular production of *Lalla Rookh* at the Grand Opera House. Oh, what a greenroom the theatre had in those days! You sunk up to your knees in the carpet.

"Then, for \$18 a week I went on the road with *The Three Blind Mice* pantomime company. Tony Denier was the clown. It was the year he shot his finger off. The Columbine was Tony's daughter and the Pantaloon was Charles K. Fox, brother of George L. Fox. The Harlequin was little Billy Stanton, of the old Bowery Theatre. Charley Furbish and Gus Penoyer looked after the front of the house.

"I left this show to join Bidwell's stock company, which traveled back and forth over a circuit of four big cities—St. Louis, Memphis, Mobile, and St. Louis. My first part with this organization was *Furlong in Handy Andy*. Robert McWade was the star. After seeing my work on the first night, Tom McDonough, who was Bidwell's stage manager, called me to his office and gave me the most scathing 'call-down' that you can imagine. He was (and of sarcasm in those days, and he knew how to cut sensitive flesh to the quick.

"May I ask, sir," said Tom, as he looked me over sneeringly, 'may I ask how you came to embrace this profession? What qualifications, physical or mental, do you think you possess? Let me advise you to seek other means of sustenance. Let me advise you to adopt a trade. I should suggest shoemaking, for example. You'd very likely make a good shoemaker, but you'll never even make a mediocre actor.'

"Then he leered at me. I was crying like a baby inside, my heart was bleeding bucketfuls of tears. But never a tear was in my eye, and I managed to throw some jestiness and self-confidence into my demeanor when I answered him: 'Mr. McDonough, it's very kind of you to take this warm interest in me and suggest other means of livelihood. I was an expert typesetter, sir, before I went in the business, so I am not wholly without resources. If worst comes to worst, I can go back to my trade. But I don't intend to. I mean to stay in this business and win my way in it.'

"Now David Bidwell, the manager himself, happened to be sitting in the other end of the room and overheard the conversation. He liked me for what I had said and clapped me on the back for it. 'You stay in my company, young man,' he said, 'and do the best you can.'

"Long years afterward, when the episode had passed out of Tom McDonough's memory, I had occasion to go to his office for work. 'I hear you have the comedy part open in *Siberia* for next season?' I said. 'Yes,' answered Tom, 'and you're the very man for it, Luke, my boy.' 'What salary, Tom?' 'Forty dollars.' 'Oh Tom, I can't work for that. You'd better get some shoe-maker to play the part.' Tom laughed and said: 'What the devil do you mean, Luke?' Then I recalled to him the day when he tried to discourage my histrionic ambitions and we both had a jolly good laugh over the thing. But at the time, it cut pretty deep!

"After two years at Bidwell's I went to McKee's, in Chicago, where I stayed till '77. I was prompter there and some of the old call-boys that worked under me have since made a name in the business. When McKee's was burned to the ground in the great Chicago fire I went out with Dick Fitzgerald's *Black Crook* company. That was a season of vicissitudes for you! I was engaged to play *Greppo*, but before we'd been out a week I'd played every part in the piece except *Hertzog*. A. C. Moreland, who was with us, doubled *Zamalek* and *Dragoin*. Arthur was a great Shakespearean scholar and always carried a pocket edition of the *Bard* about with him. He had Shakespeare at his tongue's tip. If you asked him to have a drink he'd accept in a Shakespearean quotation. If you asked him the time of day he'd answer in the words of Shakespeare. If you asked him to go for a walk he'd reply in choice Elizabethan. I never knew a man who had absorbed so much of the poet. His memory was simply marvelous.

"Well, Arthur and I were the mainstays of the company. We had to double so many different parts that we scarcely knew what lines we were speaking. And our ballet! When we started out, we had a score of steppers, but we lost them piece by piece, till there were only five left. Just imagine a *corps de ballet* of five! On the billboards we had about two hundred. The end came in Steubenville, Ohio, where we stranded miserably. Dick had barely the money to pay our way to Pittsburgh.

"No sooner had I reached that city than Frederick Robinson met me on the street, and asked me if I could do Sir Benjamin Backbite in *The School for Scandal*. The part had been jointly with Jane Coober. The part had been played by Teddy Coleman—the famous Quill—who happened to be sick at the time. I stayed with the company till Ted got on his feet again. Then, for want of something better to do, I went to Fred Ames's Trimble Varieties, where I sang some Irish songs, and put on the afterpiece. In those days, every gallery boy in Pittsburgh was of Lancashire descent, and they could all dance like a streak. So when I attempted a few steps, a gallery expert cried: 'Turn your toes out, you d-d fool!' That was a bit disconcerting, and I cut the dance out after the first night.

"Returning to McKee's stock company in Chicago, I continued there till '77, when I took out the *Lilliputians* in Jack the Giant Killer. Commodore Nutt, Jennie Quigley, and Goshen, the Giant, were the bright particular stars. Next I went with Joseph Murphy and originated the roles of Mr. O'Drive in *The Kerry Gow* Dhuir, afterward *The Kerry Gow*, and *Lawyer Waddy* in *Shaun Rhué*. I was with Mr. Murphy three seasons, and then, in 1880, John Stetson was so enamored with my work in Irish plays that he fancied I could do 'nigger' business equally well. He engaged me to play the con in *Katie, the Hot Corn Girl*, at the Boston Globe.

"For the following three seasons I was with McKee Rankin. When The Corsican Brothers was revived at Booth's with Charles Thorne in the dual role Mr. Pitou engaged me for stage manager. My call-boy was Charles H. Hopper, now identified with the character of Chimmie Fadden. Next I went on the road with The *Romany Rye*, in which I played *Boss Knivett*, the comic cockney thief. That year I met Miss Etta Baker, who played the heroine, *Gertie Heckett*, and before the end of the season she honored me by becoming my wife.

"Let me tell you of a funny 'break' one night in a pathetic scene of *The Romany Rye*. The second act, as you may remember, is the interior of a bird shop, and to lend an air of verisimilitude to the scene we used some real birds. This happened in an Ohio one-night stand. Mike Jordan—a man without a grain of humor, prosaic as an almanac—was in the midst of his scene as the drunken grandfather, where he tells the heroine all about her dead mother. It was a

very good little bit, affecting and natural, and it never failed to move the audience. Right in the middle of it, one of the parrots began to talk. He began by asking the conventional question, 'Polly have a cracker?' Then suddenly he burst into invective and poured forth a volley of oaths that would have brought a blush to the cheek of a Portuguese pirate. The audience howled. My wife, who had her back to the house, shook with laughter, but poor Mike saw no humor in the thing and withered in agony. To rescue him from the plight, I sallied on the stage whistling a tune, whipped up the blasphemous bird and trotted off with him. There were tears of gratitude in Mike's eyes and when he came off he told me I had saved him from dying of heart disease.

"In the last scene of the play there is a great storm scene. To imitate the swash of the waves, the supers used to throw buckets of rock salt up against the canvas. It was very realistic. Well, in this scene poor Mike had to die well up the stage, and as he lay prostrate some of the rock salt from the supers was sure to hit him. He would come off moaning and groaning that his eyesight was leaving him. Here was a chance for a little practical joke, and Walter Dennis and I couldn't resist it. I had to bend over Mike and exclaim 'Poor old man! He's dead.' I used to stuff a handful of this rock salt under my wig, and when I spoke the line I bowed my head so that the salt fell in a shower plump on Mike. 'Oh those supers!' he'd cry; 'they're trying to blind me!' Then Walter Dennis would come down and speak his next line, 'Gertie, happy days are in store for us at last,' etc., and as he brought his arm around, he would pitch a fistful of the salt at the dead man. 'Oh those supers!' Mike would howl. 'They want to kill me, the villains!' And when the curtain fell, he would crawl to his dressing-room vowing he'd send in his two weeks' notice rather than play the part a night longer.

"My next season was with Louis Aldrich, playing the Chinaman in *My Partner*. Then I went with Rose Coghlan for *Our Joan*, and then to Bidwell's stock company in New Orleans, where I played leading comedy and character parts for two seasons. It was a very fine organization, including people like Barton Hill, Osmond Tearle, and Minnie Conway. Without egotism I believe I may say I was the favorite of the company and my newspaper notices were simply a series of eulogiums. Bidwell—honest David—was very proud of me, as I had first developed and matured in his stock years before. It was a disastrous venture for him, however, and after two seasons there the stock was abandoned and I returned to New York. After a broken season with McKee Rankin in *The Golden Giant* and Alan Dare, I made a futile effort to float *The Leprechaun*, an Irish play, written with a star part for me. Dion Boucicault then engaged me to replace Gus Reynolds in the character of the villain, and I was with Boucicault on his last professional appearance at the Brooklyn Park, playing *The Shaughraun*. Then I joined Mr. Pitou as general stage manager for his productions, and have been with him ever since. I was three seasons with Rose Coghlan, three with The Power of the Press, and two with Chauncey Olcott. I shall be with Mr. Olcott again next year. My best work, I believe, is done on 'bit' parts. Most of my time is, of course, devoted to the staging of Mr. Pitou's plays, and I take especial pride in this work."

ENGAGEMENTS.

William Barry, Jr., son of the Irish comedian, will be a member of Peter F. Dailey's company next season.

Maurice Levi will be the musical conductor for Mathews and Bulger in *At Gay Coney Island*. W. H. Elwood has been re-engaged for Fanny Davenport's company next season.

McNeil and Wesner have signed with the Corinne Extravaganza company for next season. Alma Lucille Roy, who will present her own plays next season, has engaged as a special feature "The American Fregoli," J. Irving Bolt.

Duncan Preston is engaged by Julius Cahn for Lieutenant Hawkesworth in *The Girl I Left Behind Me*, next season.

Cassius C. Quinby, formerly juvenile with his brother, Franklyn Quinby, and last with Thomas W. Keene, is engaged for Louis James's company.

John W. Burton has been re-engaged with Joseph Murphy for next season, his third with that actor.

Armitage and Fitzpatrick have just closed a three years' contract with Floy Crowell, who appeared in New York and throughout the country last season in Charles E. Callahan's production of *Coon Hollow*. Next season Miss Crowell will appear at the head of the Floy Crowell Dramatic company in a select repertoire of plays. The company includes several well-known specialty people, while the repertoire will comprise infatuation and other new plays.

Fred W. Peters will go with Maggie Cline's company in *On Broadway*.

Mabel Strickland has been engaged to Augustin Daly's company.

Winona Bridges and child will go with J. W. Sawtelle's company next season.

Etta Baker for the soubrette role in *When London Sleeps*.

Henry Burkhardt has been engaged by D. W. Truss as leading juvenile for Andy Mack's Myles Aroon company.

Jessie Bonstelle has been engaged to originate the leading part, Florida Farnum, in Willard Lee's *In the Heart of the Storm*.

Henry Burkhardt has signed to play leading business with Andrew Mack.

Jacob Litt has re-engaged Leonora Bradley for the heavy part in *The Last Stroke*.

H. R. De Leon has signed with the Brand of Cain as advance representative. Next season opens at the Lincoln Theatre, Chicago, in August.

Lottie Alter will play the part of Sunshine in *Paradise Alley* at the Tremont Street Theatre, Boston, for six weeks previous to the opening of Joseph Jefferson's season.

P. Aug. Anderson, the versatile character actor, has been engaged to play a Southern gambler in *The Cotton Spinner*, Scott Marble's new play which Rich and Maeder will produce next season. Miss Moretta has been engaged for leads and Miss Trudelle for a soubrette role. The specialties will include the *Unique Quartette* and Billy Barlow, the whirlwind dancer. The season has been booked entirely in week stands.

W. F. Rochester, comedian and stage manager, has been engaged by Shawb and Davis, of Pittsburgh, for the Casino Opera company at Sherry Park, in that city.

Lucia Moore has been engaged to play leading parts with Walker Whiteside next season.

Grace Reals has been engaged to play a principal part in *The Prisoner of Zenda* next year.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered on Wednesday on personal or written applications. Letters advertised for 30 days and unclaimed will be returned to the post-office, care of the newspapers excluded.

WOMEN.

Ackerstrom, Ullie	Ellis, Malke	M. wat, Mrs. Helen
Angarde, Gertrude	Friedholdt, Mrs. S.	Mannfield, Mrs.
Arnold, Virgie	Fleming, Katherine	Moore, Clara
Arington, Arlie	Franklin, Irene	Miller, Mrs. Louis
Bancroft, Viola	Fewster, Cassie	Morick, Anna
Bertelle, Aileen	Forquison, Mrs.	Myers, Angela
Butler, Miss G. A.	Fisher, Adair	Myers, Katie
Belle, May	Ford, Mrs. Lewis	Myers, Mrs. Chas.
Barnwell, Marion	Freeman, Margaret	Myers, Mrs. S.
Beck, Frank	Freeman, Margaret	Myers, Mrs. S.
Baldwin, Helen	Freeman, Margaret	Myers, Mrs. S.
Bertram, Helen	Freeman, Margaret	Myers, Mrs. S.
Buchanan, Virginia	Freeman, Margaret	Myers, Mrs. S.
Berry, Eleanor	Freeman, Margaret	Myers, Mrs. S.
Berrell, Mary	Freeman, Margaret	Myers, Mrs. S.
Bennett, Johnstone	Freeman, Margaret	Myers, Mrs. S.
Bruce, May	Freeman, Margaret	Myers, Mrs. S.
Burkhardt, Miss	Freeman, Margaret	Myers, Mrs. S.
Baum, Mamie	Freeman, Margaret	Myers, Mrs. S.
Byers, Lillian	Freeman, Margaret	Myers, Mrs. S.
Brothay, Eleanor	Freeman, Margaret	Myers, Mrs. S.
Bennett, Eulalia	Freeman, Margaret	Myers, Mrs. S.
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Byers, Lillian	Freeman, Margaret	

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Sir Augustus Harris's Funeral, and His Will
—Death of Jenny Hill—New Plays.
(Special Correspondence of The Mirror.)

LONDON, July 3, 1896.

Immediately after sending my last week's letter, all theatrical London, and large numbers of historians from the provinces assembled at Brompton Cemetery to pay the last token of



ADA REEVE.

respect to poor Sir Augustus Harris. It is many years since such a funeral was seen in these islands; indeed, some have assured me that there has been nothing like it since the Duke of Wellington was buried in 1862. The streets, through which on Saturday the cortege (nearly fifty carriages long) passed from the deceased's house, Regent's Park, were lined with people; and the cemetery was thronged with struggling crowds, some members of which had come out of regard; others to see the show of celebrities and the many hearse of wreaths. Some of the former (especially of the "intense" theatrical class) wept bitterly, while many of the latter brought solid and I quid refreshments with them and picknicked more or less comfortably. Some of these came back into the Strand and its environs, much moved, so much so that several of them I saw were faint to seek solace in clubs and pubs and places where they drink.

As I said last week, the regret at poor Harris's death is widespread, and many hundreds of bread winners will feel his loss. Already certain of the many ventures in which that restless and ambitious manager was engaged have had to be abandoned. As to the Covent Garden opera season, Harris's tenancy for this season forthwith, and the family do not seem likely to renew it; indeed, it would be a risky thing to do without some such Napoleonic ruling spirit as Harris was, and he lost heavily there for many seasons. Still, all sorts and conditions of rumors are current, one group saying that Mapleson would fail to be on the job at Covent Garden if he can get sufficient backing, the other avowing that Michael Levenston, formerly acting manager for H. J. Leslie at the Lyric, and now manager for himself at the Duke of York's, has been after this opera house. Other some darkly hint at a syndicate to run poor old Gus's brother, Charles (now of the Savoy), at the Garden and in one or two other Harrison enterprises, and so on and so forth. Meanwhile the only thing absolutely settled is that which, as I notified you, was settled last week—namely, that Sir Augustus's acting manager, Nell Forsyth, and his (Sir A.'s) stage manager, Arthur P. Collins (himself very ill this week), are to run, on behalf of Lady Harris, the Drury Lane Autumn drama and the Christmas pantomime, both of which are happily in a forward state.

The latest thing in connection with the late great manager is a proposal that some memorial, say a statue or something, should be arranged. The notion emanated from H. Newson Smith, the chief of the big syndicate running the Tivoli, London Pavilion, Oxford, and South London Music Halls, and his letter in the *Daily Telegraph*, of a few days back, has drawn forth many others from all kinds of hummers, etc., most of whom, I'm afraid, scent bold advertisement in the air. Several have sensibly suggested—as Charles Brookfield, the actor-author, did last week, when such a vast sum was being lavished on funeral wreaths, that the money should be for the most part used in aiding some hospital, or such like charitable institution.

The notion of a public statue for our poor old friend "Gus" seems a bit steep, although no one questions either the vast amount of good work he did for the stage and its human belongings, nor his undoubted generosity. In some respects it is pretty certain that a public statue would be after his own heart—which was, however, anything but marble.

There was a crowded house at the old Surrey on Monday to sample the first London production of the latest example to hand of the French Revolutionary drama—namely, Joseph Hatton's *When Greece Meets Greece*, as adapted by him self from his own story of the same name. As I told you last week, it had been hinted that in writing this story and play, Hatton had been charged with having consciously, or unconsciously, plagiarized the chief situations in a story and play written by Mary C. Russell and entitled *The Friend of the People*. I certainly could not detect many points of resemblance on Monday. The period was the same certainly, but that is a period much used by romancers and playwrights, although it has seldom proved financially successful in our playhouses. Also, there were two half brothers so much alike that you could scarcely tell 't'other from which—but so there have been in plays written long before either Joseph or Mary were born. In Miss Russell's work, the bad half-brother assumes the style and title of the good ditto right through the play. In Hatton's piece the good brother, toward the end of the play, escapes from prison whereunto the bad ditto has had him cast, and meeting the bad ditto, now a Deputy under Robespierre, kills him in self-defence, and, in order to further facilitate his escape and the recovery of both his bride-elect and his estates, poses for some time as the dead Deputy, both privately and officially.

Hatton's play has, as was to be expected from so experienced a hand, several good points, but it has far too much talk to the square inch, and it is not too well constructed. Murray Carson, the leading man, formerly secretary to Dr. Parker, D.D., also subsequently utility actor under Wilson Barrett, and later on leading man at the Adelphi, etc., and now part author of *Rosemary at the Criterion*, enacts the dual role of the virtuous count and the vicious deputy, and is better as the former than as the latter. He is always a clever and an intellectual actor; but in certain heavy portions he is prone to mouth overmuch, or at all events he has been ever since he wallowed in blank verse in such cheerful fashions as that grim old Elizabethan skull-and-cross-bones tragedy, *The Duchess of Malfi*. Louise Moody played splendidly as an old aristocrat in Hatton's play, but she faded out after the second act. It was a pity to waste her. Essex Dane was in earnest, if not over-strong, heroine, and the author's daughter, Bessie, very cleverly played the merry daughter of a murderous citizen.

In order, perhaps, to form a kind of hors d'œuvre, and to prepare for the larger-sized Revolutionary dish above mentioned—a little French revolutionary drama was also shown upon us during the afternoon of Monday. The matinee was given by a rising young actress, Italia Conti, who is now playing *Lady Teazle's Maid* at the Lyceum. The drama she presented was *Her Father's Friend*, a three-act play, written by the late H. A. Rudall, who, it appears, took the fancy of the late John Clayton with this play some thirteen years ago. Clayton, however, seems to have kept it by him a long while, and, at length, he died before he could produce it. I am afraid that the late John—good fellow though he was—must in this case have exercised something of the "spoon" so common among managers when dealing with untutored authors. Not that the piece is destitute of merit—far from it—but its leading character, which John was said to have loved, was identical with that he originally played in *All For Her*, which Herman Merivale adapted from Dickens's story, "A Tale of Two Cities," wherein Sydney Carton suffers death in place of his secretly beloved's true lover, whom he strongly resembles. This situation, which is in effect repeated in *Her Father's Friend*, is also identical with the chief situation in *The Dead Heart*. For a long time strong denunciations were hurled at Watts Phillips, the author of *The Dead Heart*, for having taken this situation from Dickens's story; but W. P., one of the best dramatists of his day (and who, if he lived now, would make his fortune), was unable to prove that his situation preceded that in Dickens's story by about a fortnight.

Quite an interesting feature was this week added to the very latest of the many charity or "complimentary" matinees, viz.: That given on Tuesday at the Criterion to Bond Andrews, a gifted composer, who, like a good many "geniuses" sorely lacks the business aptitude to make proper use of his chances and who has allowed himself to be imposed upon right and left by so-called "friends." Matters apparently are getting somewhat serious with him financially, his fellow Savage Clubbers, generally a warm-hearted crowd, arranged this "complimentary" matinee on his behalf, whereby it is computed that he will realize some two hundred pounds, if everybody weighs in—and alas there is in these matters more virtue in an "if" than even the sage Touchstone dreamed of in his philosophy.

The interesting feature herein before alluded to was the re-appearance on this occasion only of the long-retired Amy Sedgwick, once so popular on our stage. The good Amy, looking as merry as of yore, although perchance a sexagenarian, gave, in her merriest manner, the quarrel scene from *The School for Scandal* with telling effect. Another fine feature was the sweet singing of your (and our) Madame Belle Cole, of a new song specially composed by the benefactor, and entitled "Savior of All," a sacred work just published by Reynolds and Co., who are the publishers of Albert Chevalier's coster carols.

It has been definitely decided to produce Sir Augustus Harris's venture, *The Little Genius*, at the Avenue. The said late Impresario's will has just been made public, and shows that he has arranged for Lady Harris and his brother-in-law to run Old Drury, etc., according to her (and his) discretion. The amount on which probate was taken is £25,000 odd, but more is to come.

Poor Jenny Hill died this week and was buried yesterday. I fear that this long popular little "Vital Spark," as she called herself, has not left much to take probate upon. But she was a good little woman to her poorer fellows in her profession. So may God rest her lone, restless little soul!

That saucy-looking dandelion, Ada Reeve, whose portrait appears herewith, is one of the best and brightest little burlesque actresses now before the public, although she has barely reached the accredited age of wisdom, viz., twenty-one. To casual observers of stage life Miss Reeve appears to have recently burst forth into theatrical life from the music halls, where she gained fame as the singer of a reckless ditty called "What Do I Care?" and by being the first lady within modern playgoers' recollection who turned "catherine wheels," that is to say, while in feminine garb; for, of course, Fanny Leslie had previously negotiated these somersaults while acting in male garb the name part in Jack in the Box. But years before Ada came into the music halls, that is to say, before she had hardly learned to toddle, she became associated with the theatre stage, and as she merged into girlhood she was popularly known in the East End as a clever impersonator of Little Willie Carlyle and other important child parts. It was the keen-eyed George Edwards who, seeing Miss Reeve in the "halls," promptly snapped her up for the Gaiety, where she "created" (as stage-players love to say) the name part in *The Shop Girl*. From this part, however, she anon retired, on her marriage to Bert Gilbert, who is a son of H. C. Hazlewood, of the Wolverhampton Theatre, and grandson of the long popular and prolific East End playwright, C. H. Hazlewood. Miss Reeve is at present playing the name part in *The Gay Parisians* at the Duke of York's and scoring hugely by her bright acting and clever dancing.

GAWAIN.

ODDS AND ENDS OF PARIS.

(Special Correspondence of The Mirror.)

PARIS, July 3, 1896.

Last week I said Paris was dull. This week it is duller, and everything points to the attainment of the superlative before another seven days. Then, if no reaction sets in, we may expect some dreadful happening, some dire seismic disturbance, or volcanic outbreak, or cyclone visitation, for this is no place to rest easy under a dearth of excitement. The merry cycle races of professionals that loomed up last week as does an oasis in the Sahara, or an iceberg in the broad Atlantic, are quite forgotten and the substitutes are not nearly up to the mark. Here, however, is a faithful chronicle of the small matters for what they are worth:

The civil courts of Paris have handed down a

decision—no one ever heard of a decision being handed anywhere but down—in the case of M. Lebague versus the Opéra management, which was summarized last week. As predicted, Lebague was non-suited, and his claim that a life admission to the Opéra, purchased from Jules Barbier, entitled him to go behind the scenes was set aside as absurd, this privilege belonging alone, decreed the court, to the author, for whom the ticket was issued. So the inquisitive Lebague must either set to work and compose an opera that shall meet with acceptance of the powers that wield our music, or be content to view the alluring charms of the gorgeous Cléo de Mérode from the "front."

Talking about opera, a rather interesting demonstration is the series of Russian operatic concerts undertaken during the last few days at the Bodinière at the inspiration of Madame Nirvana, Comtesse de Pétion, who contributes her always admirable vocal talent to successful purposes. Various Russian and French singers of more or less ability wrestle with the ponderous compositions of the Czar's musical contingent, many of whom it would seem must soon be hastened to chill Siberia or some other region of penitence and punishment, unless, as may well be the case, all of their fellow-countrymen are afflicted with partial deafness. For if ever unmelodious words were set to a less harmonious jumble of brazen sound, let it be that we may never hear them! The first production was that of *Eugény Onéguin*, by one Chay Kovsky, and then came something which, being translated, meant *Life for the Czar*, by Glinka. The compositions of Rimsky Korsakoff, Cesar Cui, Borodin, Glazunoff, Sokoloff, Stecherbachoff, and Mussorgsky, all good men and true, no doubt, are underlined for hearings, and, if there be aught beside consonants in a name, it must certainly appear.

While discussing heavy things and dense, it is proper to remark a capable rendering of Ibsen's unattractive *Les Soutiens de la Société* as a closing piece for the Théâtre de l'Œuvre. This house evidently means to establish itself as a home for despair and wretchedness, as it announces for the next season such a delirious repertoire as Ibsen's *Peer Gyst*, Masterlinck's *Aplavaine et Selynette*, Verhaeren's *Les Aubes* and Bjornson's *Au dessus des Forces Humaines*, not to mention the outpourings of Barrucand, Hérold, d'Aza, Villeroi, Lajennesse, Veidans and Jourdain. An extra array of police will be probably apportioned to the place to restrain any disposition to violence that may develop as a natural consequence.

The cultured committee of the Comédie-Française has accepted a new "mystery play," *La Douche de Croire*, by whom no one knows: L'Institutrice by O'Menroy and Vallier, which is to be slightly altered, and *Celle qu'on épouse pas*, by Paul Alexis, which was unanimously received with acclamation. Paul Hervieu's *La Loi de l'Honneur* is under present consideration.

Last but far from least, Madame Sarah Bernhardt once again sheds the radiance of her gilt-edged presence upon the city that is so truly proud to be hers. And she has called upon Madame de Thèbes, the renowned palmist, and had her divine hands sized up! Madame de Thèbes holds forth in a swell apartment in the Avenue de Wagram and rejoices in the pleasant recollection of having prophesied, full a year ago, the recent sudden death of M. de Morès. She actually has the temerity to announce that the only Sarah's hands are not well-shaped, but are hard, with square-tipped fingers, not in the least pretty! But these, she says, indicate great artistic development, and a world of imagination, which is all well enough as an apology. But just to think that Sarah's hands should be un-beautiful, stubby and hard! How fortunate for our blissful fancies that she did not play Trilby!

But Madame Bernhardt has shown that there was no offense by opening her heart and her own private managerie, and presenting to the Jardin des Plantes a quartette of sleek little Chilian pumas, three of which she brought from America last year. The other was born in Sarah's miniature zoological gardens in the Boulevard Pereire. It isn't every European actress that can go to America one year and bring back a trio of real, live, carnivorous pumas, and the next year, return with three high-grade bicycles, but Sarah is no ordinary actress, as you well know. A. M. M.

THE STAGE IN THE KAISER'S DOMAIN.

(Special Correspondence of The Mirror.)

BERLIN, June 29, 1896.

The theatrical season is peacefully and quietly drawing its last breath. Novelities are few and far between. Only Director Prach retains his accustomed energy and his novelties come pouring in even to this twentieth day of June. First came Sardou's century-old comedy, *The Last Letter*, which gave Herr Droscher and his wife (the former to succeed Franz Schinfeld as acting manager) an opportunity of making a successful debut. Beyond that there is not much to say. Director Prach's company is not just suited to French comedy; he would do better to adhere to the classics, which he does most artistically. Then came a revival of Henry Lee's *Schlagbaum*, with a new one-act curtain-raiser, *Soldiers' Hearts*, by Adolph Rosé. *Soldiers' Hearts* deals with Friedrich the Great and the seven years' war. It is patriotic but not poetic, effectively put together but poorly written. Frau Prach-Grevenberg was the one redeeming feature. As the youthful soldier boy she was delightfully fresh and unaffected. Herr Krausneck as Friedrich the Great was mediocre. The week previous a revival of Schiller's *William Tell* gave this ambitious actor an opportunity of trying his luck in the title role, and he surprised us with a really intelligent and consistent performance. The real surprise of the evening, however, was the interesting failure of Herr Bassermann. But then Herr Bassermann can afford to be a failure once in a lifetime, and as this particular instance was not without novelty and exceedingly well acted, we forgave him. His conception of Gessler was as unique as it was error-ous. He conceived him a man altogether too fond of the cup, and who committed many of his atrocities while under its influence. I believe this absurd idea was originated years ago by an Austrian actor. I only know that it did not originate with Schiller. The production was gorgeously staged, and the ensembles worthy of all praise. Also Fri. Pospielch as Armgart, and Herr Wehrin as young Melchthal are worthy special mention. Not a week later we were called to the same house to see the same play, but this time differently cast. A H. H. Lefler from I don't know where played the Tell quite acceptably, and Fri. Colo Vely the Armgart much more than acceptably, and let me add, before I forget it, that Gessler had slept off his spree and was everything a Gessler should be.

Several small clubs for the promotion of art and the protection of authors and actors have joined forces with the trial stage, and the outcome was a matinee not many days ago at the Residenz Theatre. The curtain-raiser, *The Two Doctors*, by Fraulein Edela Rust, was poor, but the following study in three acts, *Theatre Folk*,

by a young actor called Werckmeister, though not practicable in its present form for the theatre, showed a charming talent, particularly in the first act. It deals simply and gracefully with the joys and sorrows of a troupe of strolling players and with the manager of the small town theatre and the critics. The style is easy and there seems an earnestness of purpose which gives one the right to expect something from the young author in the future.

A revival at the Deutsches Theatre of Ibsen's *Pillars of Society* gave Emanuel Reicher an opportunity to prove himself what we have long suspected, one of the best Ibsen impersonators of the day. His Consul Bernick was a masterpiece of modern art. Frau Schmitlein was a good Lona and Frau Elisa Sauer and Marie Meyer were most excellent as Dina and Martha Bernick respectively.

Ludwig Barnay, with several members of the Imperial Schauspiel house, including Fraulein Rosa Poppe, Herrn Kessler, Grube, and Arndt, have returned from Moscow, where they gave an interesting dramatic evening at court during the coronation festivities. Scenes from Schiller's trilogy, *Wallenstein*, were chosen with Barnay in the title-role and Fraulein Poppe as Countess Tetzsky. Barnay was decorated by the Czar in recognition of his performance. This makes about the twentieth decoration this actor has received at one time or another from crowned heads.

Frau Lilli Lehmann and her husband, Paul Kallisch, have signed with Walter Damrosch for his German opera season. They sail for America next January. Kallisch, by the way, has made great improvement in his art in every way since you last heard him. He is now considered one of the very best tenors in Germany. Both these artists have recently returned from the musical festival at Wiesbaden, where they met with great ovations. Frau Lehmann sang the *Brunhilde* in *Walkure*, and the *Ortrude* in *Lohengrin* for the first time. And that reminds me of an interesting fact concerning this wonderful woman. During her long rest at her home in the Grunewald, Frau Lehmann has made a careful study of the part of Fidele in Meyerbeer's *Prophet*, and she hopes before very long to give it to the public. When she does this, she can truthfully say she has sung every type of part written for a woman's voice. In her very young days she was one of the most celebrated sopranos of Europe. Later she was an equally celebrated coloratura singer. After this she became a young dramatic, and later, a heavy dramatic soprano, and now, in singing the Fidele, she transfers herself into a contralto. She has sung in almost two hundred operas, besides thirty oratorios and numberless songs. This does not include the number of parts she studied and for lack of opportunity did not sing in public. A great life's work! I wonder how many prima donnas of the present day can look back on such a record.

Villa Beaumiguard, a French farce by Marc Sonal and Victor Gréhon, was soundly hissed some days ago at the Residenz Theatre. Even Alexander, who usually makes the audience laugh, if not at the piece, at least at himself, was unable to invoke anything more than a ghastly grin. Director Lautenberg tried to redeem himself, however, this week by giving us *The Representative* by Busnach and Duval, German by Max Schönauf. This farce is like all the other French farces of its kind, full of questionable jokes and situations—some amusing and some not. Alexander, however, had ample opportunity to show his powers as a comedian, and the audience was most appreciative.

The Schiller Theatre, which has mercifully dosed us with mediocre performances of Sophocles, Shakespeare, and Lessing, has now decided on a Summer season, which will be confined to a lighter order of play. Its first experiment was Brentano and Keller's *Honeymoon*, given at the beginning of the week. *Honeymoon* fulfilled its mission—it diverted the public, and more than that we may not demand of a comedy in hot weather.

Kiralfy is here with his usual number of pretty girls, camels and elephants. He has leased the Olympic, which accommodates 4000 people, and is holding forth with the wonders of the orient.

Guido Tietcher, the imitable Charley's Aunt, is to make a daring experiment next season. He has signed with Manager Brahms, of the Deutsches Theatre, and will try his luck in refined comedy.

We are promised a representation of Hans von Oldenburg's adaptation of *Savage's My Official Wife*, which, by the way, was forbidden by the police in Vienna, at the Berliner Theatre before the close of the season. The Residenz Theatre has also accepted an adaptation of the same book, and it is rumored now that the original adaptation of Dr. J. Lehmann, which had a hearing on the trial stage at Hanover last March, is as good as accepted by a third Berlin Theatre. Colonel Savage certainly has luck with this particular wife. Z. E. H.

PLAYS AND PLAYERS IN THE ANTIPODES.

(Special Correspondence of The Mirror.)

SYDNEY, June 8, 1896.

The present season of the Brough and Boucault company is drawing to an end, and, with the close of the Criterion season, the partnership which has long existed between Robert Brough and Dion Boucault will be dissolved, the senior partner retaining most of the present company, with which he will tour Queensland, Allan Hamilton, one of our best advance agents, being in advance of the company. During the present season, which has so far been a successful one, several new plays have been produced, including *Thoroughbred*, *The Benefit of the Doubt*, *The Importance of Being Earnest*, and *The New Woman*. Geraldine Oliffe, who replaced Mrs. Brough during the latter's recent trip to England, has scored a success in *The Rogue's Comedy* at the London Garrick Theatre. Kate Bishop (Mrs. L. J. Lohr) was specially engaged for *The Benefit of the Doubt*.

Trilby is booming at Williamson and Musgrove's Lyceum. The Melbourne season resulted in a clear profit of £500. Edith Crane proves herself a very capable actress, and her handling of Trilby is a masterly one. Reuben Fax, as Svengali, is an eye-opener, and the more one sees of him the more one is impressed that he is a great actor, anyway, of the particular character. The Gecko of E. W. Morrison is evidently a careful study, and is praiseworthy. Jennie Reiffarth's *Madame Vinard* is the best piece of old-woman acting we have had an opportunity to criticise for a long time, and as the Australian stage has lost its best old woman in the person of Robert Brough's mother, Miss Romer, it is hoped that Madame Vinard may be prevailed upon to extend her visit to these shores and let us see her in some other characters. The Laird, Taffy, and Little Billee are sufficiently like the book to give every satisfaction, though the Laird might spend a few months in the Scottish Highlands with benefit to his accent. Zou Zou is made very amusing by George Trader, who does not miss a chance to bring the character to the front. The rest of the company are well suited with their parts.

Cora Urquhart Potter and Kylie Bellawar

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rived here by the last Canadian mail steamer, both in excellent health and spirits, and proceeded straightway to Melbourne, where they were to open last Saturday in As You Like It. Their Australian repertoire includes Charlotte Corday, La Tosca, Francillon, Cavalleria Rusticana, Camille, and A Royal Divorce.

Blind Holt has been staging the recent London melodramas at the Royal, and has been doing splendid business. One of the Best, Saved from the Sea, and The Derby Winner have each been produced with success.

At Her Majesty's Theatre, the home of Surrey-side dramas a fair business has prevailed. Across the Continent is the latest production.

In variety business Harry Rickards has had the field to himself, the Sydney Music Hall and the Opera House having been closed during the past month. George Adams is getting on well with the building operations of his Palace Theatre, for which Arthur Garner is traveling America and Europe in search of talent.

George L. Goodman, the popular Sydney manager for Williamson and Musgrove, has come into a lucky windfall of £50,000 by the death of a distant relative in London.

J. C. Williamson and Bert Royle are collaborating in a comic opera, to be called Captain Cook. Leon Caron is composing the music.

Harry Plimmer has been engaged by George Rignold to play Reginald Fitzdavis in Cheer, Boys, Cheer.

Joseph Tapley, late W. and M.'s tenor, now in Paris, is likely to visit America with one of George Edwardes's companies.

Alfred Dampier has concluded a successful starring tour of our country towns.

Alfred Woods, lessee of Her Majesty's Theatre, has received two new plays from Dramatist Scudamore, Against the Tide and The Dangers of London.

Wallace Brownlow, the handsome baritone of the Comic Opera company, is talking of revisiting America.

Dion Boucault is to have a benefit on Saturday fortnight at the Criterion, and an influential committee is at work. A presentation of a purse of sovereigns is to be given to the actor-manager, who leaves immediately the season closes, to catch the home-going mail steamer at Adelaide.

George Darrell is to produce his Sunny South at Her Majesty's on Saturday next, and will head the cast of his play. I may note that this is one of the few Australian plays produced in the four continents, two other plays similarly produced are Captain Swift and the opera, Mariana.

Splendid press notices continue to arrive from England and the Australian contralto, Ada Crossley.

The Rev. Charles Clark is once more in Sydney, and his lectures are a big draw.

Kennedy, the mesmerist, is to play a return season here before returning to America.

Fitzgerald's Circus is coming money with an Al show. Fear, the diver, took a fatal dive on the first night of the season.

E. NEWTON DALY.

MELBOURNE, June 5, 1896.

In Town has been sufficiently attractive to draw good houses at the Princess for the past two weeks, but gives way to a still greater attraction on Saturday, June 6, when the Potter-Bellwether season commences. The opening piece will be As You Like It, with Mrs. Potter as Rosalind and Kyrle Bellwether as Orlando. A strong company has been engaged to support them, including William Elton and Scot Inglis, the well known actors from Westmacott's company.

The box plan for the first night was opened at nine o'clock in the morning, and at ten o'clock every seat in the dress-circle and reserved stalls was booked.

The Silver King has been drawing crowded houses at the Theatre Royal under Manager Westmacott's direction, Scot Inglis, Harrie Ireland, Harcourt White, and Plimmer all acting up to their usual standard.

The final performance of Dan Barry's season at the Alexandra Theatre was given Saturday, May 23, when East Lyons was produced for the benefit of Eugene Duggan, who has been playing leads all through the season. The house is to be redecorated, and, after a short tour through the country, Dan Barry will reopen it.

The very attractive programme at the Opera House draws the usual large attendance. Robin and Hood appear in a new act, entitled The First Rehearsal, and Pope and Sayles and Florrie Ford are in the bill. John Coleman and Alice Leamar are welcomed after their Sydney season, but they play for only a week. Their places will be filled by the arrival of the wonderful Frantz family of acrobats, who are said to excel any artists in their line that have previously visited Australia.

The Taylor-Carrington company are still over in West Australia with satisfactory results.

During the tour of Eloise Juno's company in Hobart, a serious accident happened to Tasman, who received a severe and dangerous slash across the wrist whilst doing the broadsword fight with Fred Appleton in Rob Roy.

John Coleman, Alice Leamar, and the clever child actress, Alma Grey, will visit Adelaide during the Rickard's season at the Royal.

Williamson and Musgrove's Comic Opera com-

pany sailed for New Zealand, June 6, for a nine weeks' season.

Dijn Dijn, the Princess pantomime, will open at the Adelaide Royal on June 25.

Robert Brough starts a short season at the Bijou Theatre, Oct. 24, producing several new comedies.

George Coppin intends to produce a burlesque upon Trilby at the Theatre Royal, with Maggie Moore as Trilby.

The annual Dramatic Carnival, in aid of distressed actors, was held at the Exhibition Building, May 24-25, and was a great success. The home will be benefited by about £550. George Vallis, the manager of the Princess Theatre, was secretary to the show.

Maud Williamson has been engaged by George Rignold for his production of Cheer, Boys, Cheer.

Manager Brough has re-engaged Cecil Ward, George Titheradge, Hill, McIntyre, Mrs. Brough, Miss Watt-Tanner and Catherine Hardy for his comedy company.

JAMES M. ROBINSON.

THE SEASON ON THE SANDWICH ISLANDS.

[Special Correspondence of The Mirror.]

HONOLULU, June 27, 1896.

In the last mail came a long letter from my old friend, Dan'l E. Bandmann, who is on his stock ranch at Misoula, Mont. He was down here in 1884, and after the theatre is opened, he may arrange to play a season here.

The companies already booked to play here, although the dates are not yet set, are Brady's Trilby, Hoyt's A Trip to Chinatown, and the Fawcley company. Correspondence has been received from the Frank Bacon stock company, and the Schunk Opera company, and all of them may be sure of a welcome here and good business.

Company D, local militia, gave a minstrel performance last week to a crowded house, and it turned out exceptionally good. The stage was under the management of B. L. Finney, a clever club swinger, who gave a show of his skill during the evening.

The performance will probably be repeated this week.

The Price, Burns, and Gonzales Circus has come to grief over the proper distribution of the funds, and so the Gonzales family are now doing the other islands on their own hook with deservedly good business. Rob Scott has joined forces with them.

Company B, of the militia, contemplate a show late this month or early in August, and they have engaged Scott as stage manager. Theirs will be a performance of the celebrated French military drama, Under Two Flags, and there is no doubt that they will make a success of it.

Mrs. Charles Turner (Annis Montague) is now busily rehearsing Robin Hood for the second night of the opening of the Opera House. Mr. Lewers, not long since a professional in the States, is to sing a leading part, as is also William Hoogs, brother of the very popular manager of the Opera House.

CHARLES D. WILSON.

NOTES FROM ABROAD.

Miss Decima (Miss Helyett) has not achieved great things in Australia, where its lingerie episode is regarded as extremely unlikely.

Frank Cates is reported to be dying in Melbourne, of consumption.

Harry Stanley, a pioneer manager in India and Africa, and once immensely wealthy, died recently at Newcastle, New South Wales.

The principals in the Australian Trilby company have played their parts over 100 times, and are said to yearn for a change.

A new Australian music hall is called "The Garden of Eden."

Behind the Scenes, a new comedy, adapted by Felix Morris and C. P. Hawtrev, was tried in London, July 4, Morris and Alma Stanley appearing in the leading parts.

The Mummy, a new comedy by George D. Day and Allan Reed, was produced in London, July 9, Lionel Brough, Alice Mansfield, and Annie Hughes playing leading parts.

A young woman named Daisy electrifies Westminster Aquarium audiences by dropping 140 feet from a tower to the unyielding earth. Some cleverly concealed mechanical device is said to be accountable for Daisy's survival.

Edmund Tearle contemplates a grand production of Lord Byron's Sardanapalus next season.

A new comedy, The Honorable Member, by A. W. Gattie, author of The Transgressor, will be given a matinee trial in London this week.

Kate Rorke denies the report that she is coming to America in John Hare's company.

The real name of Little Tich, who has made an immense English success in Lord Tom Noddy, is Harry Reiph. He has long wished to play under his own name, but the public will call him nothing but "Little Tich."

Willie Young, Arthur Flaxman, and Fred Eplett's play, Playing the Game, begins its tour in the English provinces on Aug. 3.

the cast including Deane Brand and Kate Chard.

Walter W. Taylor, long associated with George Edwardes at the London Gaiety, died late in last month.

Ernest Searelle's London company has scored heavily in Natal, where Hope Dudley as Trilby has won many South African hearts.

Annie Montelli is specially engaged for the London showing of In Sight of St. Paul's.

During a recent performance of Our Guardian Angel, by Ellen Cranston's company, at Blyth, a sailor auditor mounted the stage to defend a small boy who was being thrashed by the Chinaman in the play. Explanations were made, and the sailor subsided.

Reports from Calcutta, Bombay, Colombo, and the Punjab chronicle had business in the orient.

There is talk of turning the Strand Theatre, London, into a music hall. Originally a chapel, this house was opened as a theatre sixty years ago.

Sarah Bernhardt contemplates playing Lorenzo de Medici in Alfred de Musset's celebrated drama, Lorenzaccio, next season.

La Négrillonne, a new comedy-bouffe, has been produced at the Paris Menus-Plaisirs.

The Paris Opéra-Comique has closed for the season.

Henri Lavedan has written a new play for the Paris Gymnase.

Madame Deschamps Jehin is singing at Aix-les-Bains. She returns to the Paris Opéra in February to originate a part in Zola and Brunet's new opera, Messidor.

M. Guy, of the Paris Variétés has married Mlle. Germaine Gallais, of the same house.

Sarah Bernhardt has received four acts of a French adaptation of Mariana, by José Echegaray, the Spanish writer of Le Grand Galeoto.

Van Dyck made his farewell appearance at the Paris Opéra, in Lohengrin, July 1.

Armand d'Artois is associated with Pierre Decourcelle in dramatizing Paul Bourget's "A Tragic Idyll" for the Paris Gymnase next season. Jane Hading will be the Baroness Ely.

Mounet Sully was banqueted upon the occasion of his recent success in Hamlet at the Comédie-Française. Manager Jules Claretie and Paul Meurice, adaptor of Hamlet, sat on either side of the honored guest.

Arthur Boucher revived Foote's comedy, The Liar, in London, July 8, with gratifying success. Boucher played young Wilding and Irene Vanbrugh, Miss Grantham.

The Little Genius, upon which Sir Augustus Harris was working when he died, was produced at the London Shaftesbury, July 8, scoring a success. Annie Dirkens, a Viennese actress, specially engaged for the lead, made a great hit, ably seconded by Maggie Roberts, Birdie Sutherland, E. J. Lonnen, and Arthur Williams.

Maurice Grau, interviewed last week in Paris, repudiated the report that he had refused to become director of the Royal Opera at Covent Garden. Everything but the mere final formalities, he said, was settled.

AMONG THE DRAMATISTS.

J. W. Shannon will pass the Summer in the Catskills, and will during his vacation translate and adapt from the German, for a local manager, Kueisel's play, Adelaide, to which Mr. Shannon has purchased the absolute and exclusive rights for the United States and Canada.

Mr. Shannon witnessed a performance of Adelaide at Frankfurt-on-the-Main several years ago, and considers it a great play.

Howard P. Taylor has contracted with Florence Bindley for the production next season of his drama, The Little Pauper. He has also arranged for the production of Maine and Georgia on an elaborate scale, and time is now being booked for this attraction.

Infatuation, another of his plays, will be done by J. A. Sawtelle's Dramatic company. Happy Hill, his latest comedy, will be produced at the Girard Avenue Theatre, Philadelphia, during the season, and Society Shadows, an emotional drama of New York life, will be exploited by a prominent New York society woman of dramatic experience.

Mr. Taylor has just completed the scenario of a new heroic play for Maurice Barrymore, and he will have, at the present outlook, from six to eight pieces on the road next season.

Frank Dumont, Levin C. Tees, of Taggart's Times, and J. Shriver Murphy are together writing a sensational play of contemporary interest.

A. L. Fanshawe is at work upon several new plays, The Planter's Oath, Blue Lights, and a melodrama, The Mystery of the Sea. He will soon produce his pastoral dramas, A Rural Home and The Postmaster's Wife.

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TELEGRAPHIC NEWS

CHICAGO.

A Touch of Convention Description—Hot Weather Does Not Wilt Hall's Humor.

(Special to The Mirror.)

CHICAGO, July 13.

The Democratic hosts have departed, and so have the gold men who were thrown into the air, and Chicago is again at the normal. It was the greatest assemblage of low foreheads and eccentric whiskers ever known in the history of barber shops, and the result of its deliberations is to induce the Omaha and Lincoln hotels to purchase a few gross of signs reading "Do not blow out the gas" and "Beware of pickpockets." Nebraska will be the mecca of men with wheels and whiskers—the Bob Graus and Alvin Joslins of the political world.

It was not a crowd that benefited the theatres very much. The visitors helped the men who had lemonade and peanut stands, dealers in paper collars and dikes, green goods and gold-brick men, and soda fountain proprietors. A few men created sensations by hiring hacks. The hotel halls were full of boots instead of shoes, and the barber shops depended entirely on local trade. Chicago looked like a one night stand for a week. And the ten-cent shows did well. So did the Ferris wheel and all of the other wheels.

Lost, Strayed or Stolen was given its farewell performance here at McVicker's last Saturday evening, and the members of the company all left for New York yesterday. Business was fairly good during the run of a month. The house is now closed for the Summer. The Goodwin-Morse comedy will be presented at your Fifth Avenue Theatre Sept. 14, probably with Kennedy, Cotton, and the same strong cast.

The Chicago Photo Engraving Company recently offered a prize of \$100 for the best design for a twenty-four sheet stand for Manager Ira LaMotte's star, Clay Clement. Some ninety designs were sent in, but of these only twenty-six were thought worthy to be submitted to the judges. Friday afternoon these judges met at Manager LaMotte's office. They were Hepburn Johns, Guy Magee, James Winterburn, Henry J. Powers, John Ringling and myself. We selected twelve designs, one of which will get the prize and the others will be reproduced in colors in various magazines. The design unanimously marked No. 1, a beautiful thing, came from Oscar Borlinghaus, a young St. Louisan whom Daley, of the Winterburn Company, "put in de business."

The Silver Lining wound up its career at the Grand with the Democratic convention last Saturday, and that house is also closed.

W. S. Everett, a Philadelphia reader of THE MIRROR, buys a postal card to send me the name of Victoria Vorvoid for the soubrette album.

In order to give more preparation for Strauss's Merry War at the Schiller Manager Henderson's company revived Boccaccio last evening and The Mikado will go on Thursday for the rest of the week. Next Sunday night The Merry War will be put on.

Whenever my friend "Punch" Wheeler has a few moments to spare he has a card printed. His latest reads: "Mr. P. Wheeler. Just Tell Them That You Saw Me." This he encloses me in a characteristic letter from Cincinnati, where he has been locking horns with the Elks. He says:

DEAR BIFF.—All I have to do is to travel around and keep you informed as to the condition of the country. If those repertoire politicians at Chicago decide to use stage money, all the advance agents will be fixed, for when they order a set of dates, they can have a hundred thousand dollars run off at same time.—The Elks here are the whole thing. I heard a band play to-day of fourteen hundred musicians. George June wanted to take them on the road, for his new company, but he says local managers have only one set of terms, and he could get the same percentage for a lecturer. Mr. June is here wearing a badge that weighs thirty pounds, with excess on it, so I cannot compete with him.—Jerome Sykes writes me from the Keller House, Paris, France, that his tour abroad is a great success. He stayed in Ireland half an hour (while the steamer coaled up). While in England Mr. Sykes visited the birthplace of Henry VIII., and he says I should remember this man, as he was with George Rignold's troupe for several seasons. Regards to Louis IX.

I just missed your Denver correspondent, F. E. Carstarphen, who left his card the other day. I suppose he was here to boom silver.

The Gay Parisians is going along merrily at Hooley's. The eightieth performance takes place this week. Business continues good. The company leaves for California early in August and will probably need all the money it can take in here, judging from the reports I hear of San Francisco business.

McKee Rankin has made a distinct hit in "the continuous" in his sketch, "Counselor for the Defence," at the Chicago Opera House, and he likes the work and the generous return for it.

You may have noticed that your ball team was here last week. (Regards to De Wolf Hopper.) The man you cast off, Fred Pfeiffer, than whom no finer gentleman and better ball player ever trod a diamond, was given a royal ovation by friends with a brass band and a floral piece at the first New York game, and he outplayed every New Yorker in recognition of the compliment.

The Forty Club was right in it at the Democratic convention. Our handsome young chaplain, Rev. Ernest M. Stires, who has charmed so many of our professional guests by his eloquence, opened the proceedings with prayer.

They say that a woman cannot keep a secret, but I hardly believe it since one of your New York juries discovered that Belasco taught Mrs. Carter \$10,000 worth of acting.

The fireworks spectacle of America is drawing crowds to the Coliseum Gardens, adjoining the big Coliseum.

The Tivoli Theatre (formerly Havlin's) is to

open soon with grand and comic opera, vaudeville, and a roof-garden.

Manager Tom Prior has taken charge of the amusement end of the Ferris Wheel Park.

Lost in New York is the drama this week at Hopkins's, and that clever little comedian, Harry Jackson, is playing his original role.

Young Tony Denier sends me a letter received from Charlie Warren, in London. He and his talented wife, Marguerite Fish (Baby Benson), are to come to New York with Proctor for five weeks, and will probably visit Chicago while on this side.

E. D. Shaw, formerly with Effie Ellsler, is here after a successful Pacific Coast visit.

Gerald Griffin is in Benton Harbor, Mich., stopping with the wife of poor Ben King, an old poet. Mrs. King, by the way, has published her husband's poems in book form, and all of the old favorites are worth reading.

We are on the broiler; weather very hot.

"Biff" HALL.

CINCINNATI.

The Convention of the Elks—How They Owned the Town—Notes of the Summer Shows.

(Special to The Mirror.)

CINCINNATI, July 13.

Everything in Cincinnati last week belonged to the Elks. They took possession of the town on Monday, and had an unparalleled good time until the close of the convention, Thursday night. They were cordially welcomed, with free admissions to all Summer resorts. Special arrangements were made everywhere in honor of the best people on earth, and never before were they so royally treated. It would be invidious to particularize where all receptions were so carefully planned, so thoroughly carried out, and so genuinely appreciated by the recipients.

Rain on Wednesday night seriously interfered with the fireworks at the Lagoon, and a duplication of such weather on Thursday morning caused a postponement of the parade until the afternoon. Muncie Lodge won the prize for the best drilled lodge; Louisville won second; Toledo, third; Indianapolis, fourth; and New York, fifth prize.

Minneapolis was selected as the place of meeting in 1897, and July 7, 8 and 9 time. The newly elected officers are: Grand Exalted Ruler, M. D. Detweiler, Harrisburg, Pa.; Grand Secretary, George A. Reynolds, East Saginaw, Mich.; Grand Esteemed Leading Knight, B. M. Allen, Birmingham, Ala.; Grand Esteemed Loyal Knight, Louis Hauser, Newark, N. J.; Grand Esteemed Lecturing Knight, Charles M. Foote, Minneapolis, Minn.; Grand Trustees, Jerome B. Fisher, Jamestown, N. Y.; Hunter A. V. Craycroft, Dallas, Tex.; and George B. Cronk, Omaha, Neb.; Grand Treasurer, E. S. Orris, Beaver, Penn.; Court of Appeals, Thomas F. Turner, Canton, O.; James A. McHenry, Cumberland, Md.; Willard C. Vanderlip, Boston, Mass.; Grand Tyler, Scott Homes, Cincinnati, O. They were all immediately installed.

Morris Schlesinger, who was treasurer of the Fountain Square, has severed his connection with that house. He is now in the East but will return to Cincinnati to look after the "Little Reds" when the baseball team leaves home, and with the opening of the Fall season will be the business manager of one of the local theatres.

The Zoo Indians this week will present a spectacle entitled, The Battle of Wounded Knee. It is an exact reproduction of that famous battle and the services of three hundred people, including many of the First Regiment boys, are brought into requisition. The Arabs continue as usual.

The Chester Park programme is not changed from last week. Pawnee Bill's Wild West and the vaudeville performance at the German village are the principal features.

Cleopatra has closed its successful season at the Luffow Lagoon, and Manager Noonan has secured good attractions in its stead. They are Granto and Maud, Emma Carns, the three Albions, and Stanley and Scanlon.

WILLIAM SAMPSON.

WASHINGTON.

Successful Summer Comedy at the Capital—Personal Mention and News of Interest.

(Special to The Mirror.)

WASHINGTON, July 13.

The engagement of the Washington Stock Comedy company continues successful and the attendance at Rapley's New National Theatre has been most gratifying. To-night, the commencement of the fifth week of the stay, shows a continuation of good business. Sydney Grundy's delightful light comedy, The Snowball, preceded by the one-act play, Nancy, compose a much admired programme. The Snowball was given by request, as it was the bill that inaugurated Summer comedy in Washington and made many of the present company popular favorites.

Frederick Bond as Felix Featherstone, Charles Mackay as Harry Pendergast, John Findlay as Uncle John, and Mary Sanders as Penelope again played their original parts and were loudly applauded on their appearance. Edythe Chapman as Mrs. Felix Featherstone, Britta Marti as Ethel Granger, and Edward Stevens as Saunders lent efficient and substantial aid. In the curtain-raiser Mrs. Findlay distinguished herself as Nancy Bowles, and able support was rendered by Ernest Elton as Tom Bowles, Charles Mackay as John Veal, William Boag as Ben Lanyard, and Corinne Parker as Mary Lanyard. My Awful Dad is in rehearsal for presentation next week.

A burlesque on Olivette is the attractive card at Kernan's Lyceum Theatre, this week, and a new vaudeville company appears in the Summer garden. This is the seventh and closing week of the Summer season. The regular Fall and Winter opening occurs August 17.

An illustrated lecture on The Passion Play was delivered by Louis Harvey Finney at Al-

MR. CLAY CLEMENT

BARON ROSENSTAMMEN in

MATHIAS in

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care KLAU & ERLANGER'S EXCHANGE.

baugh's Lafayette Square Opera House, Saturday and to-night, for the benefit of the visiting Christian Endeavorers.

Annie Lewis, the clever little actress, who has for the past year been unable to accept offers on account of sickness, and who is now in a fair way to recovery, is up for a testimonial benefit at the new National Theatre, Monday, July 27, tendered by Manager W. H. Rapley, of the National, and Manager Bert Riddle in behalf of Frederick Bond and the Washington Stock Comedy company. It is to be hoped that it will be a bumper benefit for one whose talents have always, at a moment's notice, been at the disposal of the deserving.

Zeif, the comedian, is busy preparing for his opening of the Zeif Comedy company at Wilmington, Del., Aug. 15. He has had The Old Veteran rewritten, and made a practically new, up-to-date patriotic comedy.

Tim Murphy stopped off to visit his home for a few hours when returning to New York after his vaudeville appearance in Chicago. Sir Henry Hypnotized caught the Chicago press.

Edythe Chapman had, last week, the pleasant experience of being strongly recognized for excellent comedy work as Sabina Medway in Turned Up, receiving a recall nightly in the middle of a scene.

Frank Dumont, of Dumont's Minstrels, Philadelphia, was a visitor, Thursday, while en route to Columbus, O., where he goes to rehearse Al. G. Fields's new Darkest America company.

Hans F. Roberts, of Augustin Daly's company, is home for a few weeks' visit. This clever young actor has been promoted to the position of prompter.

William Bong, who up to last season's connection with William H. Crane was for years identified with straight out-and-out Shakespearean and classical rendition, is making a mark in a range of light comedy parts with the Washington stock company.

John Findlay has been engaged by Daniel Frohman for The Prisoner of Zenda to play the part of Colonel Sapt.

Jennie Goldthwaite, who retires from the stage to marry Frank M. Murphy, of Chicago, was the recipient of some handsome silver presents sent from here during the past week.

Jim Murphy goes with his brother Tim's company next season.

Hi Henry, the minstrel, is in Washington on a business trip.

JOHN T. WARDE.

ST. LOUIS.

Summer Opera, Roof-Gardens and Minstrels Reign Supreme—Various Newsy Notes.

(Special to The Mirror.)

ST. LOUIS, July 13.

Manager Frank McNeary put on the tuneful and pretty opera, Amorita, at Uhrig's Cave last Monday night. A fine audience witnessed the first performance and uttered its appreciation by encoring the pretty numbers. Laura Millard made a stunning Angelo. She sang the part splendidly, her sweet voice being heard at its best, and she received repeated recalls. Nellie Braggins made a pleasing Amorita. Gertie Lodge was a capital Perpetua. As Castrucci, Alf Whelan was excellent, and Frank Deshon as Lorenzi was well cast. The choruses were well rendered and the opera was put on with bright and handsome costumes and appropriate scenery. On Wednesday night Battery A, of the Missouri National Guard, had a benefit and there was a large audience in attendance. To-night The Princess of Trebizonde is given.

The Union Trust Roof-Garden Theatre changed hands last Monday night, Colonel Fay Butler disposing of his interest to R. Connelly, of Chicago, who assumed the management. A strong list of attractions was given, including Rosie Rendel, the transformation dancer, who was re-engaged for the second week. The Daltons, Mattie Lockette, Madeline Franks, and the Nidgeleys were the other vaudeville artists appearing. The house closed down to-day.

The Oriental Theatre reopened last Sunday night with a vaudeville entertainment. The artists appearing were John J. Burke and Grace Forrest, Frea Cohn, Lucille Leith, Zazale, Brocse Sisters, Nellie Dunbar, and others. The attendance on the opening night was good. Last night a new bill was put on, including De Ivery, Frisco and De Ivery, the Three Nonpareils, Sid Forrester and Nellie Floyd, Siegfried, J. J. Burke, and Grace Forrest.

Billy Rice continues giving minstrel and vaudeville performances at Forest Park Highlands. The first part comprises an excellent minstrel performance, and includes Billy Rice, Burt Shepard, Banks Winter, C. Edward Dickens, Will Nankeville and others, and the olio shows several clever specialty artists. The bill was changed last night.

The Al Fresco Opera company began a season of light opera at Koerner's Park, a new pleasure resort, yesterday, under the management of Maurice Hageman. Pinafore was given with Grace Hazard, a little St. Louis girl, sister of Robert Hazard, city editor of the Chronicle and author of the libretto of the Red Fox, as Josephine. It was her first appearance as a professional in this city, and she was very successful. Her friends turned out and gave her a cordial reception. Helene Salinger and Jack Shields, Herbert Salinger, other capable people, and a

another local singer, were in the cast, besides L. S. De Kalb, W. F. Perkins, Harry Hanlon, full chorus. The opening performances were well attended.

The Suburban continues to do a big business. The Grand Opera House will open under Colonel Hopkins's management, Aug. 22. It is reported that the stock company will include Jessamine Rodgers, Charles Burnham, Arthur Mackley, Ralph Stuart, Fred Bock, Florence Modena, and Dick Baker.

Carrie Reiger and Sue Farrance, members of the Cave company, reconsidered their leaving last Monday, and will continue for the rest of the season.

Arthur Geserich, treasurer of the Hagan Opera House, was elected secretary of the corporation, and one of the members of the board of directors, at the last meeting of the company a few days ago. A well deserved compliment.

Minnie Madigan, sister of Gertie Lodge, of Uhrig's Cave, is visiting in the city.

Will Steigers has under consideration an offer from Oscar Hammerstein for next season. He has done excellent work during the Summer at Uhrig's Cave.

Banks Winter is singing this week, at Forest Park Highlands, a song entitled, "Please, Mr. Judge, Please Do" by Mrs. Anita Comfort, a well-known St. Louis society lady, that is making a big hit. A Mexican dance, "Monte-rey," by the same author, is being done by Diana the skirt dancer.

W. F. Perkins is stage manager of the Al Fresco Opera company and Charles Meyer business manager.

Manager Maurice Hageman gave a little spread to the representatives of the press at Koerner's Park last night, the opening night.

Manager George McManus, of the New Fourteenth Street Theatre, formerly the Germania, left for New York last week to be gone several weeks.

The next opera at Koerner's Park will be The Mikado, presented next Sunday.

W. C. HOWLAND.

PHILADELPHIA.

New Evidence for Gentry's Appeal—John S. Clarke to Star—Quaker City News Items.

(Special to The Mirror.)

PHILADELPHIA, July 13.

In spite of the heated spell the three places of amusement that remain open for the Summer are all doing a remarkable business, which is accounted for by the presence in town of many families that formerly spent the season at the mountains and seashore now regaling themselves with the comforts of home and saving of their bank account.

James B. Gentry, the condemned murderer, is not the sick man his friends give out in order to excite sympathy. The new evidence to be used in his appeal for another trial consists of several telegrams sent in February, 1895, to Madge Yorke at Easton, Pa., in which Gentry states he "may do something desperate or go mad." He complained that because of her failure to answer he had become so ill that he was unable to sleep, and that unless she was more solicitous for his welfare he would go mad. The employees of Avel Opera House, Easton, Pa., are the new found witnesses. The opinion in this city is conclusive that the insanity plea will not influence the Supreme Court, and that Gentry's doom is sealed.

The finest production of The Bohemian Girl ever presented in this city is being given at the Grand Opera House to-night by the Castle Square Opera company. The costuming and scenic effects are grand, and the gypsy camp a truly realistic scene. The cast is meritorious, and sings superbly. Fatmah Diard is the Arline; J. K. Murray, Count Arnheim; Charles O. Bassett, Thaddeus W. H. Clark, Devilshoof; Will H. Hatter, Captain of the Guard; Rose Leighton, Queen of the Gypsies; and Clara Allen, Buda. Houses continue crowded, and the management is rewarded for its liberal policy in presenting first-class people in standard operas at popular prices. For coming week, Daughter of the Regiment. In the near future a revival of Pinafore and Cavalliera Rusticana, as a double bill, is announced.

A new feature introduced to-day by the trolley cars is the checking of bicycles to the open-air resort, Willow Grove, where Innes's Band of fifty musicians give afternoon and evening concerts.

The Bijou Theatre is crowded at every performance, a constant change of first-class attractions, amid cool and pleasant surroundings, being responsible for wonderful business. The programme this week introduces the four Nelson Sisters; Huth and Clifford; Fred. Leslie's trained dogs; Harry Gilfoil; Eby and Gardner in comedieta, A Funny Mistake; W. S. Denny; Willis and Halpin; Kate Michelena, Johnson Trio; John T. Powers; W. A. Kelly, McQuatters and O'Donnell; Ella Morris, and Edison's Vitascope with new views. For week of July 29, Raymon Moore, the tenor balladist; Margot Hobart with Lionel Laurence in Faustine, are underlined.

Turner's English Girls, entirely new specialties and people, is the attraction for week at the Lyceum Theatre, giving two performances daily. The special feature is Englehart and Raymond, champion lady fencers and rifle shooting.

with two burlesques, Robin Hood, Jr., and The Twill-be-Club.

George F. Fish, press agent of Forepaugh's Theatre, will this season act as assistant manager in addition to his other work.

At Lincoln Park, on the Delaware River, this is the last week of Pain's spectacle, Carnival of Venice. July 14, Grand Baby Show. The Chicago Marine Band, with T. P. Brooke conductor, is a strong feature here.

Gilmore's Band continues at Washington Park, where Victor Herbert's concerts are listened to by thousands daily.

A Black America company, and Morphet and Stevenson, magicians and musical artists, are the attractions at Riverside Mansion, in the Park.

Dockstader's Minstrels, after their week's experience at the Pier, Cape May, disbanded. L. C. Metter, formerly of Carncross's Minstrels, who was with the Pier company, liked the place so well that he obtained a position there in a saloon and restaurant.

The New York Opera company, now playing at the Pier, Cape May, have not as yet done any business, on account of rainy weather, but gave creditable productions of The Mikado and Mascotte. The season is very backward at this musquito resort, and the players have about reached the conclusion that the best way that professionals can make money at Cape May is to stay away from it.

S. FERNBERGER.

BOSTON.

The Merry-Go-Round's Unhappy Wind-Up—Gossip and Chit-Chat of the Hub.

(Special to The Mirror.)

BOSTON, July 13.

The Tremont will be dark after to-night, and the Castle Square will close in a fortnight, leaving only Keith's open to furnish amusement. Such a Summer as this is unprecedented in Boston theatrical history.

The last week of The Merry Go-Round proved a somewhat uncertain one, but the engagement was played out, although the final performance came near stopping at the conclusion of the second act. The piece was late in starting, and the orchestra is understood to have "struck" after the second act. One musician returned for his instrument and vanished, and the audience, which had been waiting twenty minutes, wondered what was up, but finally the musicians returned, and the week was finished. Keepers were in the box office on several occasions during the concluding nights, and there are rumors of legal proceedings. There is a testimonial to Mr. Askin to night, and as a result the company will leave town better equipped for the remainder of the Summer.

Fatinitza was revived at the Castle Square to-night with Mary Linck in the title-role, supported by the same cast which was seen in Philadelphia last week. The succeeding week will be devoted to six operas in commemoration of the 200th performance, and then the house will close for the remainder of the Summer, so that some necessary repairs may be made.

The Vitascopie still holds the fort at Keith's, which will be alone in the field soon.

Quincy Kirby will be treasurer for Eugene Tompkins's two theatres—the Park and Boston—and Billy Walsh will act in the capacity of press representative for both. The two men are amply able to fulfill all responsibilities.

The Society for the Prevention of Cruelty to Children prevented little Lillian Russell Thompson from appearing in The Merry-Go-Round last week. Lillian was all ready to "go on" in the Scollay Square scene and sing "The Bicycle Girl," "She's All Right," and "Sorry for the Girls," when Agent Smyth made his entrance and informed the management and Mrs. Thompson that he was a bigger man than the Boston Board of Aldermen. The Board granted Lillian a permit to appear at the Tremont Theatre during the week and sing her songs—she does not dance, her mother says—but Agent Smyth said the permit was worthless, and the audience got no glimpse of little Lillian.

J. W. Benson, of the Chimmie Fadden company, has been visiting friends in Boston. He is passing the Summer at his home at Lowell.

Last week in the Superior Court, Judge Bond gave a finding of \$1000 for the plaintiff in the action brought by George M. Stewart against Charles H. Thayer, in which the defence set up was that the contract between the persons was illegal, as it was to be performed on Sunday. The suit was brought to recover a balance which was due under a contract with the plaintiff under which the Germania Band was to furnish music at the Point of Pines during the Summer of 1896. The band played on Sundays, and the defendant claimed that the music furnished was of a character other than sacred, and that the plaintiff consequently was not entitled to recover.

E. J. Ratcliffe is visiting Mr. and Mrs. Harrison Grey Otis at Winthrop.

Paul Boyton's water circus is to open at the Olympic Grounds 20, following Pain's China and Japan, whose unfortunate delay from storms has been made up by three extra days this week.

John J. McNally is hard at work upon his new comedy for Peter F. Dailey. John T. Kelly is a new accession for the company.

Mr. and Mrs. Arthur Bouchier will include Boston in their tour, although their arrangements were delayed by the death of John Stetson. One of Charles Frohman's big productions will follow May Irwin at the Museum.

Herrmann plays his next Boston engagement at the Hollis.

Paul Musaeus concluded the run of The Merry-Go-Round, succeeding Dave Lythgoe as the hero and making a decided hit.

Laura Bigger and Burt Haverly will play a Boston engagement next season.

George H. Brennan has been in Boston completing arrangements for the appearance of T.

F. Shea, his new star, at the Bowdoin Square early in the season.

The organization that will surround May Irwin includes Charles Dickson, Joseph Sparks, Jacques Kruger, Charles Church, Ada Lewis, Etta Gilroy, Miss Palmer, Mabel Powers, Hattie Williams, Kitty Warren, and Margie Teal. W. D. Andreas has been selected as assistant manager.

Paul West is the proud father of a nine-pound daughter whom he has named Jane.

Joseph F. Wagner, treasurer of the Hollis, has returned from the White Mountains. He will go to Atlantic City with his wife, and then pass the remainder of the Summer at his Maine cottage.

JAY BENTON.

CLEVELAND.

Fra Diavolo by the Summer Opera Company—Edison's Vitascopie Attracts the Crowds.

(Special to The Mirror.)

CLEVELAND, July 13.

Fra Diavolo was presented to-night at Hainorth's Garden Theatre before a large audience by the Garden Theatre Opera company. Helen Bertram appeared as Zerlina and was given a generous reception, making a pronounced hit. Mark Smith as the Bandit Chief was well received. Oscar Girard and Douglas Flint in their respective roles won applause, and the rest of the characters were in good hands.

The Ganoni Brothers in their great trapeze act were the attraction at Forest City Park yesterday and drew a big audience.

WILLIAM CRAXTON.

CHARLES H. HOYT HOME FROM EUROPE.



Charles H. Hoyt returned from a seven weeks' stay in Paris and London last Friday. To a Mirror reporter yesterday he talked in his breezy and characteristic way about the things he had seen and done.

"Mrs. Hoyt and I had a very nice time of it. Neither of us had to summon seasick remedies to our aid, going or coming. I was told by one of the *Campania's* officers that the sea was smooth as a mill-pond. But I rather fancy if a New Hampshire miller had such a water impetus at his command he could perform the rare feat of making water ascend a hill. Anyhow we weren't seasick, and enjoyed ourselves supremely."

"And what did you see in London and Paris?"

"In Paris there was nothing new to see. Thermidor and Mme. Sans Gêne were both running there, but we didn't care to go. We contented ourselves with the music halls and *café chantants*. At the Ambassadeurs we saw a tiptop show, and at the Folies-Bergères there was the best pantomime ballet I'd ever seen."

"And in London?"

"In London we saw everything. The Sign of the Cross pleased me very much. It is sure to go well over here. Of course it's not an American play, but Mr. Barrett wrote it when he was playing one night stands here in places like Ann Arbor, and Ypsilanti, and Kankakee. It's a remarkable play in one respect—it runs the whole gamut of theatrical elements without being incongruous. It is made of the most diverse material, skilfully wedged together. Then we saw The Geisha, which is acted by such a very good company, that I doubt if it repeats its London success over here unless it has the help of the same clever people. When you come away, you don't remember the first thing about the play; but Letty Lind, Marie Tempest, Monkhouse, and the others run in your head. I characterize The Geisha as a good cup of tea just when you happen to crave a cocktail. Mind you, I don't take exception to the tea. Most of us, however, prefer the cocktail. The next afternoon I saw The Mikado by D'Oyle Carte's company, and it wasn't nearly as well done as here in this country by numberless road companies. The Grand Duke, another comic opera, proved to be one of the most dismal frosts I'd ever officiated at."

"Did you get any ideas for new plays?"

"No, I didn't cross for that purpose. I went for pleasure and I got it. In Paris, you simply have to speak one word, '*combiné*'; that suffices, provided you've got the money to back it up with."

"Are you at work on anything new, Mr. Hoyt?"

"Not at present, but I'm going to start in soon on a new play for Harry Conner."

"And your political aspirations?"

"Oh, I don't pretend to cut any political figure. I control one vote, and Mr. McKinley is going to have it."

MATTERS OF FACT.

Herrmann the Great entertained the Sing Sing convicts July 4, 1400 inmates of that institution applauding his tricks.

The new spectacle, The Spirit of '76, was first produced at Schenley Park, Pittsburgh, July 4, under management of Frank Dietz, scoring a big success. The background, painted by E. H. Kirby, shows Charleston Neck in 1775, and local militiamen and cadets composed the British and Continental armies. The Pittsburgh press is unanimously enthusiastic about the new production.

The Nosses, heading a strong organization and giving performances at the traction parks in several of the principal cities in Pennsylvania, are doing a banner business. They have still a few weeks open this season for first-class parks only. Next season they will head a company in a new edition of their popular success, The Kodak, under the management of Coyle and Appell, who are now booking them in the large cities. Their headquarters are at McConnell's Exchange.

Harry J. Sternberg, former manager of the Arcade Opera House, Kankakee, Ill., has been appointed manager of the Corning (N. Y.) Opera House. He will take charge of the house about Aug. 1.

A partner is wanted in the production of a tried farce comedy by F. J. Piessie, 1333 South Forty-second Avenue, Chicago, Ill.

Mr. Friedlander, of Friedlander, Gottlob and Co., says that in assuming the management of the Macdonough Theatre, Oakland, Cal., his firm is open to book all first-class attractions, no matter at which of the houses the attraction plays in San Francisco. All attractions will be treated with equal favor in the endeavor to make a first-class show town of Oakland.

John D. Mishler, of the Pennsylvania Theatrical Circuit, is in town and can be seen at the American Theatrical Exchange, Wednesday, from 11 A. M. to 3 P. M.

Kernan and Rife, who have taken the management of the Grand Opera House, Washington, D. C., will play the best combinations at popular prices. They have some early opening at both the Grand Opera House, Washington, and the Holiday Street Theatre, Baltimore. All requests for time should be made to George W. Rife at Baltimore.

Harry Dickson has scored another big success as Sir Mincing Lane in Billie Taylor last week. This week will see him as the Sergeant of Police in Pirates of Penzance with the Temple Opera company.

The Zeff Comedy company will produce the four-act comedy-drama, The Old Veteran, next season. The play will be well mounted and a strong company will assist in the production. It is being booked from 126 E. Street, N. W., Washington, D. C.

The Norwalk Opera House, Norwalk, Conn., is securing a high class of attractions for next season. Herrmann the Great, who will play one night in September, is the latest acquisition. Norwalk should not be confounded with East or South Norwalk.

Charles Fletcher, the scenic artist, has returned from Paris with some novel designs. His studio is situated at 82 Grand Street.

G. D. Barnard, former musical director of the Cleveland Theatre, is at liberty and will accept resident or traveling engagement.

Joe W. White, traveling passenger agent of the Georgia Railroad, is at the Marlboro Hotel, where he would be pleased to arrange the transportation of attractions intending to play at Atlanta and Augusta, Ga., and other points in the South.

William C. Ott, musical director, has not signed for next season. He may be addressed in care of this office.

Brannig, Marlow and Hodge have secured the rights from A. M. Palmer to Hazel Kirke, also Alone in London, through the author's representative, for their star, Florence Hamilton, she having achieved great success in the latter through the East. An excellent company to support this actress is being engaged, including Edith Pollock, "Theo" Stark, Bert Gaynor, Henry Robertson, Paul Harris, and John W. Barry. The tour has been booked in the large cities of the Middle, Western and Southern States. A full line of new and special printing and scenery has been secured for each play.

Ed Murphy, for eleven years a leading member in Edward Harrigan's support, teaches all the latest dances by new and quick methods, having his studio at 202 West Thirty-fourth Street.

Charlotte Winnett has had several good offers for next season, which she is now considering.

M. M. Gutstadt is in town in the interests of the Lyceum of Ithaca, N. Y., of which he is the manager. Mr. Gutstadt plays but two attractions a week at his house.

Neil Litchfield, the clever Yankee comedian, and Stella Miller, character and juvenile, have not yet signed. They both have taking specialties, and will accept engagement with farce-comedy or vaudeville.

W. W. Bittner, Twenty fifth and Grove Streets, Omaha, Neb., wants a number of good plays on royalty for next season. They must have paper.

Alice Lawrence, who has appeared successfully in the roles of Galatea, Lady Gay Spanker, Parthenia, and others, seeks engagement with reputable attraction. She may be addressed care of this office.

Williams, Ariz., is one of the best show towns in the far southwest. It is on a direct line between New Mexico and Southern California, and Manager L. L. Ferrall plays but a limited number of attractions, insuring good business to all.

Frank Stueben is disengaged as musical director. He is an experienced musician, and will take traveling or resident engagement.

Herbert E. Sears, last season with the John Stapleton company, is at liberty. His work in the Lyceum successes showed great versatility, playing the Minister in The Charity Ball, Matthew Culver in The Wife, Landolphe in Americans Abroad, and Horace Bream in Sweet Lavender. He may be addressed care Arthur Cambridge, 91 Dearborn Street, Chicago.

W. R. Williamson has resigned from the management of the Taylor Opera House, Trenton, N. J. He also successfully managed the Grand Opera House at Wilmington, Del., for a number of years. He has not signed for the coming season.

Andrew Bode, basso, invites offers for next season. He may be addressed 55 Charlton Street, Newark, N. J.

Mrs. John A. Forepaugh has some open time at Forepaugh's Theatre, Philadelphia. She has but little time open, and will accept only a few of the best combinations.

"Magnolia," care this office, offers for sale a powerful Southern melodrama.

Joe Cawthorne, the German comedian, is open to offers for next season. Mr. Cawthorne starred last season in A Fool for Luck. He is at his Summer home, Elmwood Place, Hamilton Co., O.

Helen Avery Hardy is at liberty for leads or juveniles. Little Doris Hardy, for two seasons with Shore Acres company, with which she did some clever work, is also disengaged.

Iola Pomeroy, the singing and dancing comedienne, who has headed her own companies for a number of seasons, has not closed definitely for next season, and may be addressed care this office.

Joseph Desbarges is disengaged for the coming season. He was a member of Madame Modjeska's company the past season.

Lumiere's Cinematographe is meeting with big success at Keith's Union Square Theatre, where exhibitions are given several times a day. The rights for different sections of the country may be secured by addressing the Agency Lumiere, care of Low's Exchange, 949 Broadway.

A new society play for emotional star may be had on royalty by addressing "X," this office.

Elvis Croix Seabrooke, the popular operatic soubrette, whose clever and captivating work did much towards the success of The Isle of Champagne and Tabasco, not having closed for next season invites offers from first-class attractions. All communications should be addressed to John F. Harley, care McConnell's Exchange.

X-ray machines in cabinet form, for exhibition purposes are sold outright at moderate cost, by the Cathoscope Electrical Company, P. O. Box 2584, New York.

Lady or gentleman with small capital and able to play a part is wanted by "Professional Manager," care this office, for a New York production which takesto the road.

Siegmund and Weil, 110 Greene Street, New York, is one of the largest theatrical supply houses in the country. They deal in the sundry articles required for a theatrical wardrobe, and at prices more reasonable than other concerns.

Billy Van's Big Minstrels will be the title of the minstrel organization which Billy Van is to head next season, and it will be under the direction of H. E. Wheeler. The company will play three nights and week stands, and comprises the best talent to be had in minstrelsy. Manager Wheeler proposes to play his organization at prices consistent with the times, and invites managers of regular and popular price houses who wish to play a good attraction at cheap prices to send their open time to him in care the Winterburn Show Print, 100 Clark Street, Chicago.

The Franklin Opera House is the only theatre in Franklin, Ind., having a population of 6000. The booking of the house is in charge of H. H. Woodsmall, who has some open time for next season.

Joseph Cusack has not closed for the coming season. He may be signed for old men and character.

Dorothy Kent is disengaged for soubrette or ingenue roles. She may be addressed care Hotel Vendome.

The manuscript of an untried play, but for which is claimed that it has all the elements of instantaneous success, is offered for sale by Forrest and Thompson, 68 West Ninety-third Street.

Mrs. Grace T. Fitch, the authoress, widow of Dramatist Isaac Townsend Fitch, has been removed to Bellevue Hospital, being, it is feared, hopelessly insane.

A steward named Holbrook, of the steamship *St. Paul*, was arrested at Southampton, July 3, on complaint of Georgia Cayvan, who believes that he stole her watch.

McCONNELL'S THEATRICAL EXCHANGE.

Despite the seeming stagnation in matters theatrical, McConnell's Theatrical Exchange is running overtime. So great has been the press of business that Mr. McConnell found he was unable to properly care for the numerous theatres which he represents or to give attention to the booking of the various managers who are doing business with him. He, therefore, on Monday last made an arrangement with John F. Harley, by which the latter comes into the Exchange for a period of two years and assumes full charge of the booking and routing department. Mr. McConnell could not have made a wiser choice in the selection of his associate, as no traveling manager in the country possesses a wider or more comprehensive knowledge of the various cities and towns throughout the United States and Canada.

FLOY CROWELL'S STARRING TOUR.

Armitage and Fitzpatrick have signed a three-years' contract with Floz Crowell, late with Conon Hollow, in which, as Clyde Harrod, she scored a success. Miss Crowell's new managers will place her at the head of the Floz Crowell Dramatic company, surrounding her with actors of recognized ability, and interspersing the carefully selected repertoire with clever specialties. Special scenery, now being painted, handsome and beautiful paper, and calcium and mechanical effects will be carried. Armitage and Fitzpatrick are now in Boston consulting with Miss Crowell on the selection of plays, and the full list will soon be announced. C. Edwin Dudley's Cuban Spy and A Tennessee Heiress, both written especially for Miss Crowell, and possibly her former success, Infatuation, Lewis Marston's Credit Lorraine, and Bartley Campbell's charming Irish comedy-drama, My Geraldine, will be included.

WALKER WHITESIDE'S PLANS.

Charles D. Herman and Lucia Moore were engaged last week by Walker Whiteside for his company. Mr. Herman will fill the position of leading man, and Miss Moore will be entrusted with the roles of Ophelia, Julie, Desdemona, and Portia. These engagements make the company almost complete. The Strobridge company are furnishing new paper, including a number of lithographs, after recent photographs of Mr. Whiteside by Falk. The season will open at Norfolk, Va., Sept. 14.

WALLICK'S NEW PRODUCTION.

J. H. Wallick intends to make a production of When London Sleeps at the Fourteenth Street Theatre August 31. Ernest Abell is painting new scenery, estimated to cost \$4000, and new costumes are being made by Mme. Rivier. A capable company has been secured, including Perdita Hudspeth, Florence Ashbrook, Lou Brandon, G. Evans, Ella Le Voie, Ella Baker, George Fisher, A. Frawley, a professional wire walker, and several others. Two car-loads of scenery four carpenters, and two property men will travel.

OUR AMERICAN COUSIN.

The clever comedy, Our American Cousin, will be given an elaborate revival next season. The management state that the play will be presented with a strong cast, be finely staged and with new and special printing. Some clever people are wanted by the management, the particulars regarding which may be found in another column.

DIED.

BROWN.—Charles Brown, in New York, on July 12.

CHAPMAN.—Harry Chapman, at New York City, on July 12, aged 75 years.

DORNEY.—Estelle Dorney, in New York, on July 7.

TOOKER.—Joseph H. Tooker, at New York City, on July 7, of heart disease, aged 65 years.

WALLEROD.—George Wallerod, in San Francisco.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per single line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, \$1.00 per line for three months.
Two lines ("display") professional cards, \$1.00 for three months.
\$1.00 for six months; \$2.00 for one year.
Managers' Directory cards, \$1.00 per line for three months.
Reading notices (marked "A" or "B"), 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, \$6.00; six months, \$3.50; three months, \$2.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$7.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosque, and at Brodwin's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office as Second Class Matter.

NEW YORK, - - - JULY 18, 1896

The Largest Dramatic Circulation in America

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

CURRENT AMUSEMENTS.

BROADWAY.—Dr. WOLF HOPPER, 812 P. M.
HAMMERSTEIN'S OLYMPIA.—FRIDELL
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 812 P. M.
TONY PASTOR'S.—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, \$1.25—payable in advance. Address changed as often as desired.

HER NARROW VIEW-POINT.

In a recent number of THE MIRROR an article based on an editorial expression by FRANCES E. WILLARD in the *Union Signal*, the organ of the Women's Christian Temperance Union, gave that prominent woman's superficial idea of the theatre, although it assumed to signify that she was awakening to a conception of the stage broader and more liberal than the one that had before marked her outgivings on the subject.

It all came about through a meeting between Miss WILLARD and a prominent manager of a popular form of amusement on an ocean steamship, both being bound for Europe. This leader of advanced women and apostle of the cause of temperance, herself admitting that rational amusement is necessary to social well-being, found that this theatrical manager's purpose was to furnish healthful entertainment; and his proposition that unless those who believe in the wisdom of the best forms of stage effort encourage providers of the best forms they ought not to complain if the theatre offers less commendable things, impressed Miss WILLARD so forcibly that she wrote that the subject merited the attention of her comrades in reformatory work. Commenting on this the *Boston Home Journal* says:

To people who have at heart advancement of the drama, it has been a matter for sincere regret that many of the most prominent women of the day were utterly opposed to the objects represented by the words "theatre," "stage," or "actor." The admiration they would have otherwise felt for these women was somewhat tempered by unavoidable distrust of such narrow-mindedness. For instance, there is the *Union Signal*, the organ of Miss Frances E. Willard, which has in the past published many severe denunciations of all things theatrical. This distressed many good people who admired Miss Willard and the principles to which she has devoted her life, and who yet found much that was the reverse of creditable in the drama. That a woman of advanced thought and high intelligence has only to be properly introduced to a subject in order to find the wheat among the chaff is shown by the latest action of Miss Willard. In all probability the lady in question misjudged the theatre simply because she knew very little about the theatre.

As the *Home Journal* adds, in the course of further comment on the episode, Miss WILLARD's statement that the matter "merits attention" does not mean that she has yet "been brought entirely round from her antagonistic views," and the spirit to be read in her phraseology is clearly still one little better than intolerant. In fact, it clearly shows the inevitably narrow

working of a mind given over to conclusions from restricted viewpoints.

Miss WILLARD is no doubt a woman of "advanced thought and high intelligence" within the fields in which she has become distinguished, but all her instincts—the result of mental concentration to a single purpose or a closely related group of ideas—go in one direction, and her enthusiasms are confined to one subject, and its relatives. Until she knows from careful study the influences the theatre has exercised in the past and realizes from personal experience its present state and place in civilization, there is no probability that she will influence it or those who should or do support it in any way. Much may result from earnest examination of a subject and hearty and well-grounded expression thereon. But superficialities are nothing but superficialities in any mind or on any tongue.

MOTHERS OF THE STAGE.

"If the truth were known," said a member of the theatrical profession last week, "it would be found that there are no women in the world more earnest and conscientious than actresses in their struggles to bring up their children carefully and with credit. The history of some of these actress-mothers on the road would show a degree of self-sacrifice for their babies that the general public never dreams of."

No one who has knowledge of the domestic side of the profession can deny the truth of this statement. Actresses who are mothers, as a rule, exercise a degree of care, devotion and self-denial for their children that women in other walks of life never show. Perhaps the fact that the life of married players is subjected to the hardships of travel and periodical separation, and that owing to the professional demands upon their time they enjoy so little of that true domesticity whose happiest inspiration is found in the quietudes and certainties that permanent residence affords, accounts in a measure for the earnestness with which stage mothers devote themselves to their children, the notable pride they take in them, and the love they lavish upon them.

Stage mothers, it may be asserted, are apart from average women in this respect. When it is admitted that to become legitimately prominent in the theatre a woman must have exceptional attributes and abilities, it does not seem strange that her maternal demonstrations should be exceptionally devotional, especially in view of the fact that in most cases the actress who is a mother can enjoy relatively few of the felicities of motherhood that fall to the lot of the woman who need not be separated from her loved ones, and whose time may peacefully be spent in a permanent place for their behoof and happiness.

And it is a gratifying thing also to say that the children of actors are generally a credit to their parents, and that often they adorn the theatre.

THE racial lack of sympathy with which the French attempt SHAKESPEARE has come to be proverbial, but somewhat extrinsic of this comes an amusing note about the recent production of Hamlet at the Comédie Française, caused by the line as to mortuary remains spoken by the Grave Digger: "Your tanner will last you seven years." It happens that M. FAURE, the President of the theatre, was once a tanner, and that the term of his office is seven years. The actor who spoke the line thus made a local hit that was officially frowned upon, and was peremptorily ordered to make SHAKESPEARE say "eight" years. But he forgot to make the change and stuck to the text, to public amusement, whereupon the line was cut out to presidential satisfaction.

THE periodical entertainment of politics starts interestingly with something of the spectacular, a dash of the emotional, a touch of comedy, and some melodramatic excitement; but it cannot monopolize attention, and before election day even the politicians will require recreative amusement.

PLAY TITLES.

Entered at the office of the Librarian of Congress from May 25, to June 30, 1896.

THE DUCHESSE DE MONTMARS, by George E. Doty.
THE COLONEL'S HORSE, by Miriam Ormonde Smilwood.
THE WALL STREET BROKER, by Walter Fenner.
THE PALMETTO, by Francis Stephen Jefferson.
THE JESTER, by Henry Churchill Goodspeed.
LOST, STRAYED OR STOLEN, by J. Cheever Goodwin.
A FOND DELUSION, by C. F. and F. M. Brooks.
THE TIE THAT BINDS, by David Dwight Wells and Charles Emerson Cook.
TRUTH, by Clement Pezardie.
THE LADY FROM PHILADELPHIA, by Helen Hoyt Sherman.
THE OXFORD AFFAIR, by Josephine H. Cobb and Jennie E. Paige.
HEARTS AND CLUBS, by Amy E. Blanchard.
A WHITE MOUNTAIN BOY, by Charles Townsend.
MAIDS, MODES AND MANNERS, by Amelia Sanford.
GRINGOIRE, by Charles Renaud.
MONEY DUE, by L. S. Stampacchia and H. G. Rogers.
PRINCIPIA, by Bertha M. Wilson.
SUNLIGHT, by Col. George H. Hamilton.
HEARTS OF GOLD, by John Rupert Farrell.
CARLESS COFFIN, by F. E. Niland.
CAPTAIN SWELL, by F. E. Niland.
ROONEY'S RESTAURANT, by F. E. Niland.
UNDER PROTEST, by Jeanne Raymond Bidwell.
QUITS, by Abbie Farwell Brown.
COURT FRANK, by Francis Aymar Mathews.
THE BLACK CROOK BURLESQUE, by Joe. Jernon.

PERSONALS.



DODSON.—J. E. DODSON has returned from a season of fishing in Canada and a pleasure period at Seabright to resume preliminary work with the Empire stock company, which will open season in San Francisco.

LAWRENCE.—Edmund Lawrence and wife have returned from a sojourn in the Catskill Mountains, and will spend the month of July at Point Pleasant, N. J. Mr. Lawrence will return to town in August, to commence rehearsals with E. H. Sothern.

TWAIN.—Mark Twain is now lecturing in the Cape Colony.

MULLE.—Ida Mülle is enjoying a delightful sojourn in London, varied by little trips to Paris, to the Henley regatta, and by entertainments or luncheons with Mrs. Frank Leslie, Florence Matryat, Mrs. Granville Ellis, Mrs. Anna Wakeman Lathrop, and Marshall P. Wilder. She fittingly celebrated Independence Day by calling upon the American Minister.

BOUCICAULT.—Mrs. Dion Boucicault has been secured by Manager T. D. Fawley to originate the leading role in Hilary Bell and Ramsay Morris's new play, *A Social Trust*, which will be produced in San Francisco on July 27.

HUMPHREYS.—Joseph Humphreys, general stage manager for Charles Frohman, returned last week from London, where he has been studying the plays that will be produced here under his direction.

SANBROOK.—Sandy J. Sanbrook, while visiting Milnes Levick and George Maddox at Wilton Cottage last week, was seriously poisoned in the right leg by "poison ivy." It has prevented him from leaving his home for his contemplated cruise up the Sound. Burt G. Clark is officiating as doctor and nurse.

FERGUSON.—Robert V. Ferguson, the character comedian and master of a dozen different dialects, has been offered the leading comedy role in Rob Roy for next season, but has not yet closed. Mr. Ferguson made a great hit last year as the old Scotchman in Bonnie Scotland.

STRONG.—Alma Strong is summing at Bergen Point, in the vicinity of Bayonne, N. J., where she has plenty of opportunities to indulge her taste for sketching and painting. Miss Strong's water color and pen and ink sketches are highly prized by those of her professional friends who are lucky enough to receive such proofs of her artisticism.

PRIMROSE.—George H. Primrose has presented to the Central Park menagerie his three-months-old cinnamon bear "Knuttisford," who is an artist of many acrobatic accomplishments. He hails from Utah, where the Mormons come from, and has traveled with the Primrose and West company as its efficient mascot. "Knuttisford" is said to be professionally coaching the amateur animals with a view to improving the continuous bill up in the Zoo.

DEAN.—Manager Tunis F. Dean, of Baltimore, attended the recent Ascot races with Sir Henry Irving, who there introduced him to the Prince of Wales. Dean put out his hand and shook that of H. R. H., only to learn later that the proper thing is a simple bow, with one's hands reserved. But the Prince wasn't offended, and they parted friends.

FOX.—Della Fox writes from Paris to Manager Steve T. King that she has secured the option on a new comic opera by a French author, and will soon mail him the book and score for him to read and pass judgment on.

PATTI.—Madame Patti has been showering attentions upon Miss Beapy, the New York reader and pupil of the late Steele Mackaye, who has been entertaining the diva with selections from Ruth McEnery Stuart and other writers typically American.

DALY.—A writer in *Donahoe's Magazine* says of Augustin Daly: "To meet him for the first time after forming a mental picture of him from his profession and his achievements, means a rather pleasant surprise. He looks like the ideal poet, rather than the successful manager, tall, slender, well-proportioned, graceful and nervous in movement, self-possessed in repose; face delicate in outline, thoughtful and serious in expression; hard as a flint in business moments; dreamy and sad in repose, indicating the rare combination of business ability and poetic power. Almost sixty, he looks no older than a scholarly man of forty, and the average acute observer would take him for a college professor of the most intellectual sort. He is undoubtedly ambitious; his energy has been proved; and he is probably impatient and irritable in the immediate labor of reaching a goal, as one mostly finds the brainy and energetic. His love of retirement is as much the result of his methods of work as of his tempera-

ment, but the latter is largely a determining cause. In his early days, when a large display of his personality might have been advantageous, he remained steadily in the background; and at this moment he finds it quite difficult to control his nerves when called upon to address an audience from his own stage in response to enthusiastic greetings."

VINCENT.—In the old St. John's burial ground on Hudson Street, an antiquarian has discovered the grave of Naomi Vincent, once well known on the New York stage, but long since forgotten. She made her first appearance here at the Bowery Theatre in 1832, and with such success that a brilliant career seemed assured her. She died the following year.

MALONE.—John Malone is the guest of Barton Hill at his mountain home, Paradise Valley, Munro County, Maine.

PAIFREY.—Edwin Paifrey has been engaged by Manager F. C. Whitney to originate the title role in the new Irish opera, *Brian Boru*.

HANNA.—Mark Hanna, the man of power in the Republican convention at St. Louis, owns the Euclid Avenue Opera House, Cleveland.

GRAVES.—Charles Groves, formerly of Wallack's stock company, will accompany John Hare on his coming tour here, to play second comedy parts.

BELASCO.—David Belasco will direct the production of *Under the Polar Star* at the Academy of Music. Rehearsals of the play will begin next Monday.

HENDERSON.—Grace Henderson has been engaged by Manager W. A. Brady for the leading female role in *Under the Polar Star*.

IRISH.—Annie Irish has been engaged by Charles Frohman as a regular member of the Empire stock company.

HARRISON.—Louis Harrison is engaged for the leading comedy part for the New York production of *Goodwin and Morse's Lost, Strayed or Stolen*, which opens the Fifth Avenue Theatre, August 31.

A MOUNT CLEMENS PRACTICAL JOKE.

One of the most enthusiastic practical jokers in the Mount Clemens Summer colony is Joe Kelly, the tall comedian of Ward and Vokes's company. But Kelly does not appreciate a joke on himself any better than do most other folk. Joe's bedroom window, at the Camerac cottage, looks out over a shed. The other night "Happy" Ward and Charlie Mason climbed up on the shed and touched off a pan of red fire. Kelly had gone to bed, but by a preconcerted arrangement every woman in the house screamed, and every man yelled when the pan was touched off. Awakened by the noise, Kelly sat up in bed and rubbed his eyes. He saw the red glare of the angry flames, and knew that the house must be on fire. At that instant, Ward and Mason appeared at the window on a ladder with a garden hose in their hands. "Don't get scared, Joe," said Ward, "we'll save you, old man. Run for the front stairs before escape is cut off!" Kelly didn't wait for his watch, his pocket book, or his clothes, but sprinted for the stairs. On the way down he touched only three steps, and landed in the parlor in the midst of an admiring company of friends of both sexes. Kelly went upstairs even faster than he came down. When he reached his room there was no sign of fire, nor could Ward or Mason be found. Kelly did not appear in the dining-room in the morning until after everyone else had breakfasted, and nobody has yet had the temerity to mention the joke to him.

PLANS FOR THE GARDEN THEATRE.

Charles Frohman is holding time at the Garden Theatre for a production of *Don't Tell Her Husband*, Gus Thomas's new comedy, which will be acted on Sept. 1, at the London Comedy Theatre, by special arrangement of Mr. Frohman with Charles Hawtreys.

The *Chill Widow*, which constituted the sole booking at the Garden before Mr. Frohman took the lease of the house, will probably be acted there by Arthur Bouchier and his company, though the matter has not been finally adjusted.

It is pretty certain, however, that the company, which opens at Hoyt's in *The Liar*, will be transferred to the Garden the second week in September. A Florida Enchantment will fill in the time at Hoyt's originally contracted for *The Liar*.

MANAGERS TO ORGANIZE.

Manager W. A. Brady will this week send out a personal letter to forty prominent managers requesting their presence at a meeting to be held July 27 for the purpose of organizing a Managers' Society of America.

"What will be the aim of the Society, Mr. Brady?" asked a MIRROR representative yesterday.

"Protection," answered Mr. Brady laconically. "Protection from whom?"

"From the railroads first of all. Later we shall buck other evils that have been endured too long."

MINNIE MADDERN FISKE NEXT SEASON.

Minnie Maddern Fiske will appear next season in *The Right to Happiness*, a play from the German, the American rights to which have been secured by A. M. Palmer. Marguerite Merington is at work upon the adaptation. Mrs. Fiske will be under the management of A. M. Palmer and Henry Greenwall. Her tour will begin on Nov. 26.

THE ACTORS' SOCIETY.

The next regular meeting of The Actors' Society of America will be held in the Society's rooms in the MIRROR building on July 28. An auditing committee will be appointed and nominations of officers will be made.

THE USHER.



The bald figures and facts furnished to the public annually by the recording officials of city police departments may give a moment of curious excitement to the readers of newspapers that publish them, but they are of little use, perhaps, to the student of sociology who goes below the surface of things.

One of these annual statements comes under my eye, thanks to the alert interest of the exchange reader. It tells of the social condition of scores of persons arrested in St. Louis during a calendar year. But while it gives the trades, professions and vocations of those arrested, it does not assume to inform as to the causes of arrest.

Heading the list of social delinquents are "agents," so described, to the number of 221. "Agent" is an elastic term, and in the superficial classification of the police record, assisted by individual desire to defeat vocational identity, is susceptible of great abuse.

In the generally-bored public mind, it has specific application to life insurance, books, and lightning-rods; but it is no doubt in police archives made to cover a multitude of other sins against individual peace.

In this St. Louis list, fifteen lawyers figure among the arrested. This will surprise most persons, because most persons have an idea that the average lawyer knows just enough to evade that humiliating restraint. Thirteen newspaper men are recorded as sufferers of incarceration, but until the sociologist passes upon the degree in which *in de siècle* journalism is criminal, it will be difficult to say much about them. Strangely enough, thirty-one physicians suffered with the others. Medicine is still a public mystery, and there are those who believe that as a science it is also occult to many who practice it, although its practitioners enjoy an immunity from the consequences of professional error that veils persons of no other calling. Even Mother Earth helps to hide their mistakes. It would be interesting to know the causes that led to the taking into custody of so many disciples of this noble and respectable vocation.

These remarks may have no theatrical interest, but they introduce the fact of greatest professional concern contained in the St. Louis statistics. According to the table commented upon, seventeen who gave their occupation as "actors" were arrested with the rest. As in the other cases, causes are not now given to explain the temporary seclusion of these seventeen who claimed the stage, although the events were at the time of their immediate occurrence no doubt blazoned with great particularity of newspaper print—if really these persons were actors.

The word "actor," like the word "agent," is much abused. Many who call themselves actors are none such, and in the emergent and unexpected confines of a police station many a person, to hide his identity and with a wish to temper justice with a new-born respect, may no doubt set up a momentary claim to theatre connection. The only basis of truth, probably, in the assertions of most of this seventeen, would be found in the fact that they all had acted badly in some way not at all associated with the theatre. Thus, technically, they might have been "actors." But professionally they might have been something different.

Yet if we were to admit that the characterization of seventeen of those arrested in St. Louis during a year's police work as "actors" is true, we might at once say that the consequent reflection against the theatrical profession was no sadder than the reflection embodied in the other figures against the likewise honorable and eminent professions of journalism, the law, and medicine. And there you are, good persons who are always looking for something to allege against the theatre, and those who labor in it.

The local newspaper sensation yesterday was based on the arrest of Richard Mansfield for violating a park ordinance on a bicycle.

Mr. Mansfield had dined at the Casino in the Park on Saturday evening, and mounting his wheel for an after-dinner spin began circulating about the Concourse, which is territory forbidden to wheelmen, although no sign to that effect warns the unwary.

A policeman vociferously assailed Mr. Mansfield, who, not thinking that such verbal violence could possibly be directed to him, paid no heed. The policeman, angered that his authority was not respected, then proceeded after the manner of such officials, and with a physical emphasis hardly less pronounced than his verbal loudness, arrested the actor. Mr. Mansfield called him an ass, and, according to the testimony later offered, declared that a public servant, when in juxtaposition with a gentleman, ought to demean himself on his knees. The officer added that Mr. Mansfield assumed to recognize him as a person whom the actor had frequently "tipped" at the Casino for holding his horses, and this so offended the policeman that throughout the sub-

sequent developments he showed a lively resentment.

Mr. Mansfield was conducted to the Arsenal, where he informed the sergeant that he was an actor, gave his name and address, and characterized his arrest as an outrage.

"I believe you are an actor all right," was the response of the sergeant, delivered with the freedom in irrelevant comment for which his ilk are noted, and he consigned Mr. Mansfield to the East Sixty-seventh Street Police Station, where, after an hour's waiting, he was released on bail.

The scene in the Yorkville Police Court, where Mr. Mansfield was arraigned Sunday morning, lacked none of the interest that the case originally developed. The well-known Magistrate Mott was presiding, and was in the humor that has dominated many of his morning administrations of the thing indefinitely called "justice."

Mr. Mansfield was accompanied by his lawyer Mr. McGlynn. The proceeding is thus reported in one of yesterday's papers:

When the case was called, Magistrate Mott wanted to know what it was all about. Policeman Monahan, although Mr. Mansfield had apologized, was angry at being called a jackass. So, after handing in his serious statement, telling how he came to arrest Mansfield, he supplemented it with:

"He told me that I ought to be ashamed of myself for arresting him, because he had often given me tips for holding his horse."

"What!" screamed the magistrate, "does he say that he tipped a police officer—did he say that?"

"He did," replied Monahan, "and I've been on the force for thirty-five years. And he called me an ass."

"Did you?" asked the Magistrate, glaring at Mr. Mansfield.

"I did," replied the prisoner, "but"—then he started to climb up on the platform in front of the desk.

"Get down; go back here," shouted the Magistrate.

"What business have you up here? Why, even the reporters can't come that near me. You're a prisoner, sir, and you want to understand that I don't allow prisoners on this platform."

Mr. Mansfield subsided, and the Magistrate turned to the policeman.

"What did you arrest him for?" he asked the policeman, not having taken the trouble to read the complaint.

"Violation of the Park ordinance," said Monahan.

"We don't want those bicycle riders running down the children who play in the Concourse."

"But there were no children there," interrupted Mr. Mansfield.

"Silence!" said the Magistrate. "There might have been, and you might have run over them. What business have you to be riding a bicycle where the Park ordinance says you can't ride one?"

"I was ignorant—" began the prisoner.

"So is every one who comes before me," said Magistrate Mott. "That isn't any excuse at all. Here, get back. Don't you think I want to see the prisoners who are brought before me?"

Lawyer McGlynn, who had unconsciously moved between the Magistrate and his client, got out of the way.

"I want it understood that I'm running this court," added Magistrate Mott, "and I'm going to run it."

Mr. McGlynn explained that he had no intention of running anything.

"The policeman called to me twice," put in Mr. Mansfield. "The first time I didn't hear him."

"Then how do you know he yelled at you twice?" asked the magistrate.

"I mean I didn't know what he wanted the first time," replied the prisoner.

"That's no excuse at all," said Mott. "You've broken the law, and I'll fine you \$10. If you didn't know you were breaking the law that isn't my fault."

As between Mr. Mansfield and Magistrate Mott, it is not difficult to see which conducted himself with dignity and decorum. As for the policeman—well, one must not expect too much even of a member of "the finest."

MAGGIE CLINE'S STARRING TOUR.

John G. Sparks last week signed with Manager Harry Williams as leading support to Maggie Cline in her new play, *On Broadway*, in which she will star next season. On Broadway, the joint work of Clay M. Greene and Ben Teal, is a comedy drama, with the scenes laid in and about New York city at the present day. Miss Cline's part is a character entirely new to the stage. The play will be a big scenic production, all of the scenery having been built by P. J. McDonald, and painted by Hugh L. Reid. Miss Cline's season will open Aug. 31, and the time is completely booked in the leading theatres. Ben Teal will have the stage direction of the play. Ben T. Ringgold, Harry T. Bradley, Fred W. Peters, George H. Howard, John T. Burke, Jerome Stansill, Jerry Hart, Edward S. Metcalf, James A. Leahy, Henry Moulton, Edward Leahy, Isabel Waldron, Beatrice Morgan, and the Lyceum Comedy Quartette are some of the engagements for the company.

COLUMBIA OPERA COMPANY OPENS WELL.

Charles W. Young's Columbia Opera company opened a season of eight weeks most auspiciously at Fort Garry Park, Winnipeg, July 9, in *The Black Hussar*. The Canadians accorded an enthusiastic reception to the company, which comes south in September for ten weeks, and then tours. The roster of the troupe includes Edgar Seamans, Phil W. Nares, George Kunkle, Jack Henderson, A. E. Kromer, Chas. E. Huntington, J. Adams, Alex. Wilson, Kitty Marcellus, Jessie Mayhew, Vivian Rosaiter, Lotie Kendall, Minerva Madison, Jennie Bailey, Emma Lister, Alice Denmore, Edith Allen, Lizzie Richard, and Annie Tucker.

ABBAY'S NOT YET RECHRISTENED.

Abbey's Theatre has not yet been rechristened. Mr. Hayman is waiting for Mr. Goellet to finish his yachting cruise, when he will propose a certain name for his house, and if Mr. Goellet approves, it will be re-named accordingly. It is understood that this is merely a courtesy on Mr. Hayman's part, as he had long ago settled on the name by which he wishes the theatre to be known.

BEERBOHM TREE COMING BACK.

Charles Frohman said yesterday to a MIRROR representative: "Al Hayman and myself have closed a contract with Beerbohm Tree, and his new Her Majesty's Theatre company for a twelve weeks' tour of America commences next November, visiting only four cities."

"Mr. Tree surrenders his lease of the Haymarket Theatre in about three weeks, and already the admirers of the actor—and their name is legion in London—have begun preparations for making his last night at the old theatre a gala one. Meanwhile the new house directly opposite the Haymarket is in course of construction. The Queen has graciously permitted Mr. Tree to call the new house 'Her Majesty's,' and early in February it will be opened with a new production. Mr. Tree intends, however, to give this new play its first trial here in New York. He will also be seen in his production of *Henry the Fourth*."

"His New York engagement will be played at the late Abbey Theatre. In Philadelphia he will appear at the Chestnut Street Theatre, in Washington at Albaugh's, and in Boston at the Hollis Street Theatre. Mr. Tree will bring with him the same company that will open his new theatre in February."

TO DO EL CAPITAN IN LONDON.

Charles Frohman met De Wolf Hopper yesterday afternoon, and together they discussed the feasibility of transporting *El Capitan* to London for a run next year.

"I saw the opera for the first time last Saturday afternoon," said Mr. Frohman to a MIRROR man, "and I regard it as the wittiest, brightest, and most artistic comic opera manufactured on this side of the water in many years. And in the title role, Mr. Hopper realizes as nearly as possible the humorous type which Londoners admired in the work of the late Fred Leslie."

"There is not the slightest doubt in my mind that *El Capitan* would be a great 'go' in the English metropolis, and I am negotiating with Mr. Hopper to take it over there as early next February as he can arrange to do so."

THE BOOM OF A BOOMING TOWN.

A Booming Town will open at the Park Theatre, Indianapolis, Aug. 17, carrying full scenery by Sosman and Landis, of Chicago, and costumes by Madame Dylard, New York. The tour will include San Francisco, the Sound country and Coast. Bert Leslie and Clayton E. White are the features, and their support includes Chris Bruno, A. C. Lawrence, J. G. McDowell, Kittle Beck, Truly Shattuck, the Loring Sisters, Louise Bliss, and George Ray, with G. L. Walters in advance, and George Chenet, acting manager. The company is under proprietorship of Murphy, Mack and White.

ELKS TO PLAY BASEBALL.

The New York and Brooklyn Elks have arranged a couple of baseball games at Eastern Park, Brooklyn, July 18 and 21, in aid of the sick funds. The New York team will boast John M. Ward, Samuel Crane, Frank Russell, John Campbell, Phil McFarland, Will Vidocq, Frank Evans, Frank Bryan, and Lynn Welcher. Jack Chapman and Billy Barnie are among those that will expound the game for the town over the Bridge. President C. H. Byrne, of the Brooklyn Baseball Club, has donated the freedom of the grounds.

JOHN S. CLARKE MAY ACT AGAIN.

It is reported from Philadelphia that John S. Clarke, the veteran comedian, who for many years has lived in comparative retirement in London, contemplates returning to the stage next season, and touring this country in *The Heir at Law*, *The School for Scandal*, and *Toodles*. Daniel Frohman and Creston Clarke are said to be interested in the management of the season. John S. Clarke is sole owner of the Walnut Street Theatre, Philadelphia, and is expected to arrive in this country early in November.

BANCROFT IS IN CEYLON.

"Bancroft is in Ceylon just at present," said Manager Bloom to a MIRROR man yesterday. "He writes me that he has not been greatly impressed by the dexterity of the Indian wizards. The Mango trick, he says, would not fool a ten-year-old American boy. Still he has accomplished his purpose of gauging the value of these exotic fakirs. Mr. Bancroft returns home by way of San Francisco, and I expect him back by the latter end of August at the very latest."

LILLIAN RUSSELL'S NEW OPERA.

In Lillian Russell's new opera, *An American Beauty*, which will be seen here early next season, the diva will make her first entrance on the back of a blooded stallion. She will wear the new bifurcated riding costume and ride the beast like a man. The opera, which has nearly been completed, is the work of G. M. McClellan ("Hugh Morton") and Gustave Kerker.

MUSICAL STARS COMING.

Henry Wolfsohn returned from Europe on Friday last. Among the people he has engaged to appear here are Moritz Rosenthal, the pianist; Carl Halir, the violinist; the Bohemian String Quartette; Camille Seygand, a famous soprano; and Henri Marteau, the violinist.

Judic will also come over in the Fall to sing in the music halls.

DALY'S COMPANY WELCOMED TO LONDON.

Augustin Daly's company opened at the London Comedy Theatre, July 10, in *The Countess Gucki*. Play and players were greeted enthusiastically, and there were calls for Ada Rehan and Augustin Daly. Charles Richman and Edwin Stevens were successful in their first London appearance.

DEATH OF "COMMODORE" TOOKER.



From photo, by Hargrave, New York.

Joseph H. Tooker, founder of the Metropolitan Job Printing Company, and for many years a prominent figure of theatrical life in New York died at his home in East 118th Street, this city, July 7, of appendicitis.

He was born in New York in 1811. As a youth, he engaged in newspaper reporting and magazine writing, and then drifted into theatrical associations. He acted as manager for Charlotte Cushman, Edwin Booth, William J. Florence, Barry Sullivan and Wilkie Collins, and was a large factor in the memorable success of Niblo's Garden under the management of Jarrett and Palmer, when his famous invitation calling upon the clergy of the country to witness *The Black Crook*, in 1869, made a widespread impression. With the same firm he assisted in the direction of Booth's Theatre, and afterward undertook a series of Shakespearean revivals at Niblo's Garden, which for elaborateness and completeness probably have never been equalled in America.

He then managed the old Fifth Avenue Theatre, where Hoyt's now stands, for Augustin Daly, and served in a similar capacity for James Fisk and Jay Gould at the Grand Opera House. It was while associated with Fisk and Gould that his interest in their big excursion steamboat, *Plymouth Rock*, won for him the title "Commodore," which clung to him until the end.

His wife, for whose death a few years ago he had been inconsolable, was a sister of William J. Florence and Chief of Police Conlin, and he was related to Barney Williams. Three daughters and a son, all married, survive him.

"Commodore" Tooker was a man of wide popularity, and his fund of anecdotes of New York men and affairs was practically inexhaustible. He had been long reputed the handsomest man in the city.

The funeral services were held in Trinity Methodist Episcopal Church Thursday evening, many familiar faces being among those in the large congregation. The pallbearers were Postmaster Charles W. Dayton, ex-Sheriff Peter A. Bowe, Henry C. Miner, William H. Gelshehen, president Garfield National Bank; T. J. Hayes, Henry Campbell, Philip Dillon, Timothy J. Campbell, and Professor John W. Gralton.

THE EMPIRE STOCK COMPANY.

The Empire stock company meet to-day (Tuesday) to begin rehearsals for their Western tour. Next Monday they leave for San Francisco, where they open a three weeks' engagement on July 27 at the Baldwin Theatre.

Charles Frohman has arranged that the first week shall be devoted to a production of *Bohemia*; for the second week, *The Benefit of the Doubt*; for the third and last week, *The Masqueraders*. The *Benefit of the Doubt*, which was seen here at the Lyceum Theatre, will be cast as follows: Miss Allen will play the part acted here by Miss Irving; Mr. Faversham will play Mr. Keiley's part; Mr. Dodson, Mr. Lemoyne's; Mr. Gottschalk, Mr. Fritz Williams's; May Robson, Mrs. Walcott's; Mrs. Whiffen, who is now in California, will play her original role; Miss Conquest will have Miss Tyree's role, and Miss Irish the part acted here by Elita Proctor Otis.

In St. Louis, where the company will play a two weeks' engagement, opening the new Century Theatre, the second week will be devoted to the production of a new play that will be done here later at the Empire Theatre.

THE CENTENARY OF LITHOGRAPHY.

The lithographers of the United States celebrated in Philadelphia yesterday (Monday) the 100th anniversary of lithography. The convention was under the auspices of the Lithographers' Association, of Philadelphia, and took place at Young Mannerchor Hall, at Sixth and Vine Streets.

One of the most interesting features of the convention will be the exhibition of lithographic specimens, which will be held this (Tuesday) afternoon and evening. About one hundred and eighty lithographs will be displayed, showing the development of the art, from the time that lithography was invented by Senefelder in Munich a century ago, down to the present day.

A copy of the first lithograph produced in the United States will also be exhibited. The celebration is the only one of its kind that has ever been held in this country.

HARRY ROGERS.



The life of London costerdom centres in Mile-End Road, and it was in this famous Whitechapel district that Harry Rogers, the coster singer, was born and bred. When he began singing coster ditties in the London music halls he simply became an exponent of the types with which he had been familiar from childhood. It should be distinctly understood that Mr. Rogers is not an imitator of Chevalier. Long before that artist took to vitalizing the coster type Mr. Rogers had made a name for himself in the London halls as a coster singer. The English critic who dubbed Mr. Chevalier the 'Coster's Laureate' probably did not know that the Chevalier songs were merely improved versions of old songs that had been popular for a score or more of years. Mr. Rogers, who makes his debut at the Casino next Monday, will sing some of his old songs of his own composition. He is pictured above in his make-up as the coster when plying his trade. This is the song that he renders in character:

THE WHITECHAPEL LAD.

Now, I'm a bloke as peddles fish, yes, greens and 'aters too.
You can search through all Whitechapel and like me you'll find but few.
I've got a little doner, and 'er I've bought a ring.
And when she throws 'er lamp on me she wery loud does sing:

It's me rip-chip-chiplav, me Whitechapel lad,
Always contrary! 'E's just like 'is dad.
'E's not wery good and 'e's not wery bad.
And this dozer she dots on 'er Whitechapel lad.

So much has been printed of late about Mr. Rogers and his songs that his appearance at the Casino next week is sure to quicken interest and excite curiosity among all those who enthused over Chevalier. The coster type and coster songs threaten to become as popular in this country as in England, where they are known and understood.

HOW UNCLE TOM'S CABIN WAS RECEIVED.

The death of Harriet Beecher Stowe recalls the first attempt to put a dramatization of Uncle Tom's Cabin on the stage in this country. The event took place in Philadelphia in 1852, at Welch's National Theatre, the year after the novel was published, and the dramatization was by an English author.

The theatre was just across the street from the Girard House, which at that time was the headquarters for many Southerners whenever they visited Philadelphia. The medical schools, too, had many Southern students.

When the production of Uncle Tom's Cabin was announced the Southern contingent formed a plan to make it a failure. Old Joe Foster was the manager of the theatre. The ringing up of the curtain was the signal for disorder, and pandemonium reigned during the rest of the performance. There was such a noise that the actors could hardly hear their cues. Every reference to slavery was greeted with loud groans and hisses, and after two acts the curtain had to be rung down.

Owing to the manifested opposition, Foster decided to change the bill for the following night, and Uncle Tom was not seen again in Philadelphia for several years, when it had a good run.

A NEW PANTOMIME.

George D. Melville, the famous Pierrot and pantomimist, has just completed a new pantomime, called Lunanul, in which he purposes starring next season. The piece is described as a blend of comic opera and pantomime, and tells the story of the struggles of the Queens of Night and Day for supremacy. Pierrot, the man in the moon, is sent to earth by the Queen of Day with a magic talisman, wherewith he causes innumerable complications, but finally succeeds in establishing peace and concord. Mr. Melville, who is a son of the late James Melville, will himself portray the role of Pierrot.

AN IMPORTANT DECISION.

W. W. Freeman received a telegram late yesterday afternoon from Columbus stating that the Circuit Court had rendered a decision in the matter of the Southern Theatre, lately completed at Columbus, giving Freeman Brothers the lease.

There had been litigation in the matter between George H. Ketchum and Freeman Brothers, but the decision of the court gives the latter control of the house, and Mr. Freeman says that managers who have booked the theatre should renew their contracts with him.

AT THE THEATRES.

Herald Square.—Patience.

Patience, the best of the Gilbert and Sullivan operas, was revived at the Herald Square Theatre on Friday night last for the benefit of Messrs. Steindorff and Ebert. In spite of the intense heat, there was an overflowing house, and the receipts were more than \$1800. Programmes were sold in the lobby by well-known actresses for five cents a piece.

A better performance of the opera has probably never been given. Nearly every role was well filled; there was a big and excellent chorus, and the staging and mounting were quite adequate. Mr. Dixey's Bunthorne is an ideal performance—graceful, appreciative, and tinged with just the due amount of eccentricity. It would probably have satisfied the author, William Schwenck Gilbert.

The Patience of Miss Russell and the Grosvenor of Mr. Carleton were equally good. They sang the parts and acted them as well.

As the Duke, Mr. Sheehan received four encores for his fine rendering of the solo at the end of the first act, where he begs the rapturous aesthetes "not to steal their maiden hearts."

Flora Finlayson was not quite massive enough for Lady Jane, but she sang "Silvered is the Raven's Hair" as well as that beautiful number could possibly be sung. The Colonel had a capital representation in William McLaughlin, who caught the humor of the would-be aesthetic trio better than either of his confederates.

Judging by the avidity and relish with which this revival was received, the opera might be profitably put on for a run. The audience of Friday night encored every number and laughed immoderately at every witty line, as if the opera were a brand new thing.

At Other Houses.

MANHATTAN BEACH THEATRE.—Evangeline continues to please large audiences, and on fine nights the standing room sign is always in use. The receipts on July 4 were \$2300, which breaks the record at this theatre.

BROADWAY.—De Wolf Hopper and his merry company bring the successful run of El Capitán to an end July 25. Meanwhile business is proportionately as large as Hopper's property nose. The 100th performance is announced for July 21, when souvenirs will be forthcoming.

CASINO.—In Gey New York continues to draw crowded houses. Virginia Earle has a new song, "Just a Little Lump of Sugar for the Bird," which has gone well abroad. Lizard-skin card-cases were distributed upon the occasion of the fiftieth performance July 10.

ONE OF A THOUSAND.

At this period of the year when managers are supposed to spend half their time in receiving the applications of actors desirous of engagements, many a curious letter of request meets the managerial eye. John D. Calder, who is looking after his father's interests during the latter's stay in Europe, received last week the following letter from a young man in a remote Pennsylvania town.

William Calder, Northern Lights company, 1308 Broadway, New York.

Sir.—I write to inquire if you have any vacancies in your company at the present time.

I have never been on the stage except in home talent and gymnastic entertainments, but desire to try it this year if possible, and have confidence enough to think that I could make it a go.

I am a fair gymnast, have a strong voice and a good education, and would like to hear from you on the subject.

I can furnish you references as to character and general ability. At present I am head bookkeeper of the above firm, and only leave this good position because of my desire for the stage.

Trusting you will pardon my taking your valued time and awaiting an early reply, I am

Respectfully, P—W—

Mr. Calder replied immediately, advising the young man in a most fatherly way to stick to bookkeeping and leave the elusive life of the footlights to those who are forced into it by the pressure of circumstances or the necessities of life.

FRAWLEY'S NEW PLAYS.

Manager T. D. Frawley has several new plays which he intends to produce in San Francisco. Among them is a naval play, by Lieutenant Allendice, of the U. S. Steamship Bennington, the scenes of which are laid in Fortress Monroe and Washington. Mr. Frawley also has a play by Judge Bruin, of Sacramento, with the scene laid in Sitka, Alaska, at the time when Alaska was a Russian province. His most important new purchase is a dramatization of Ellis Ryan's Told in the Hills. The date for the production of A Social Trust is set down for Aug. 3.

FOR HARRIGAN'S COMPANY.

Edward Harrigan yesterday engaged Harry Rogers, the original coster singer, to play a Hebrew role, Nose Guggenheimer, in the new play, Marty Malone an incidentally to introduce his coster specialty in the last act.

UNDER THE BLACK FLAG.

Pirates continue to flourish in upper Michigan, where the Frank E. Long company is playing to big houses. A. L. Fanshawe last week interviewed a theatre manager, who said: "Why shouldn't we play these companies, bringing a first-class repertoire of New York successes that packs the house? You know what the almighty dollar is, and what runs the house. They give great satisfaction and have elegant paper, which is preferable to honest companies with 'chestnut' repertoires."

Lawrence and Hamilton call attention to the fact that the American Comedy company is playing James M. Martin's Dixie Land in the Hudson River towns.

Columbus, Miss., wants shows next season. Write W. L. Kemp, manager Opera House.

REFLECTIONS.

Milly-Meyer was the original Josephine of Josephine Vandue Par Les Securs (Josephine Sold by Her Sisters), which was produced at the Bouffes, where it ran for over a year.



Milly-Meyer is essentially French in her art, and supremely Parisian in her appearance. She looks most ingenuous when she utters the most risqué lines. A number of parts have been especially written for her, as she is considered one of the greatest favorites on the Paris comic opera stage.

Eleanor Carey has been engaged by James H. Wallick for his coming production of When London Sleeps.

George D. Baker has been engaged for The Great North West by Managers Winslow and Wilson.

Charlotte Deane has been engaged by the Huns to play Wallalin, the wicked fairy queen, in Superba next season.

Milton Lipman goes with the Hollands.

Herbert E. Sears appeared with Katie Putnam in Lena, the Madcap, at Boston Harbor, Mich., July 4.

Time for Donald Robertson and Brandon Douglas has been nearly all filled through the American Theatrical Exchange. The season will open Sept. 3 at Paterson, N. J.

Herbert Cawthorn is filling a special engagement for one week at Jefferson Park, Detroit, Mich.

Samuel Blair, accompanied by Managers T. J. Boyle, of Nashville, and John Mahoney, of Memphis, was among the professionals observed "shooting the chutes" at Coney Island last Sunday.

Tom McDonough, who is up fishing in the Adirondack lake region, is expected to return to New York the end of this week. Rehearsals of his Siberia company begin at the Bijou, Brooklyn, the first week in August.

Lee Dougherty, the well-known stage manager and character actor, was in town yesterday. He has been summing with Bob Evans at Bechmont, Mass.

Mrs. Beaumont Packard is engaging the people for W. H. Power's Shannon of the Sixth, and for William Calder's companies.

J. J. Spies returns to town this week, after a visit to Baltimore.

Goldsmith, the trunk man, celebrated the tropical climate, Monday, by giving away palm-leaf fans ornamented with his portrait and office address.

C. E. Foucher, the father of the bill to relieve actors and actresses, whose serious illness was reported three weeks ago, is gradually improving.

Manager Gottlob, of the Columbia, San Francisco, and the Macdonough Theatre, Oakland, having completed his bookings for the coming season, will leave for the coast to-morrow, well pleased with his visit. The firm of Friedlander, Gottlob and Company will be quite a factor in the amusement line on the Pacific Coast this season.

Jeanette Lewis, supported by William Milliken, appeared recently at Celoron, where five thousand photographers were in convention. At the request of the picture men she posed for them as "An Artist's Model," and came through the ordeal prettily. The artists gave her many souvenirs, and promised that her pictures should appear in no end of art papers.

Gertrude Haynes, during a recent Chicago engagement, was presented by the Story and Clark Organ and Piano Company, with a handsome pearl inlaid piano. Miss Haynes is now resting at Scott's Lake, Ohio, but appears at Jefferson Park, Detroit, early in August.

Madame Arbel, of the Paris Odéon, arrived in New York on the steamship La Normandie, July 12, en route to Newport, where she goes to rest.

A deputy sheriff seized the scenery, costumes, and fixtures in Jacob Adler's theatre, in the Bowery, where a performance of Uncle Tom's Cabin in Hebrew was billed, July 9. The seizure was made under a \$1000 writ of replevin in favor of one of Adler's partners.

Bessie Thompson returns to Maywood, N. J., this week, for the remainder of the Summer. She is negotiating with several managers for next season.

Joseph H. Slater has sold an original four-act comedy-drama, Little Miss Thompson, to Lee J. Kellam, manager of Myra Collins. The play will be presented with special scenery next season.

George M. Farron will be business manager with the Donald Robertson and Brandon Douglas company next season.

The Winnett Stock company has added to its repertoire of plays Hearts of Stone, a melodrama with a sensational effect, which will be featured.

The Acme Opera company, under management of Charles N. Holmes, opened at Park Theatre, Lakewood, Altoona, Pa., July 13. In the troupe are Eloise Willard, Frankie Broach, Charles N. Holmes, Mack Charles, Tom Martin, F. J. McCarthy, Cate McDonald, Minnie Stella, and Fred Intropidi, director. There is a chorus of twenty-five, and the repertoire includes Mascotte, Giraffe Giraffe, Bohemian Girl, Olivette, Fra Diavolo, Pinafore and Martha.

John Hare's support for his next American tour under Charles Frohman's direction, includes May Harvey, Susie Vaughn, Charles Groves, Frederick Kerr, Gilbert Hare, Frank Gilmore, E. Vivienne Reynolds, and Frederick Thorne.

Manager Harry Williams's play, A Bowery Girl, a great success last season, will begin the next season Aug. 17. The clever comedienne, Florrie West, now in England, will return Aug. 1 to play the title role. Other members of the company are Carrie Ezier, Mamie Ryan, Helen Jones, Georgie Lester, John R. Cumpson, Mart T. Cody, Joseph Rawley, George W. Mitchell, Mart W. Wallace, Howard P. Church, W. D. Chalfin, E. H. Wood, and Little Jess.

Louis Egan lost all the scenery and properties and a lot of paper of The Midnight Flood in a fire at the Union Pacific freight depot at St. Paul, July 9.

John McGhie closed with Lost, Strayed or Stolen in Chicago last Saturday, and will return to New York this week. His wife, Josephine Knapp, has been seriously ill with inflammation.

ry rheumatism for a month, and consequently had to give up her engagement in Indianapolis.

Manager William Black has engaged William R. Brown as treasurer of his Lyric Opera House, Hoboken, N. J., for next season. Mr. Brown has occupied a similar position at the Bastable Theatre, Syracuse, for several years.

Harry J. Sternberg, late manager of the Arcade Opera House, Kankakee, Ill., will assume management of the Corning Opera House, Corning, N. Y., July 22.

Grace Addison sailed for Paris last Saturday on the Bourgogne.

Walter Gale is engaged by A. Q. Scammon to be featured in the comedy lead in H. Grattan Donnelly's An American Girl next season. In '97-'98 he will be started.

Jane Paxton, in company with Dr. and Mrs. Eddicotte, sailed for Europe Saturday, remaining until September, and visiting friends in Paris and Berlin.

Gustave H. Kline, who is summing in Chicago, has signed for his twelfth season with Charles H. Gardner, for whom he has written a number of new songs.

Owen Ferree, manager of the booking department of the American Exchange, received a letter last week from a manager returning contracts signed for Arnold Reeves's Slaves of Gold, stating that since the Democratic convention it would be policy to change the title of the play to Free Silver. Who says the West is not progressive?

Lindsay Morison and wife celebrated their first marriage anniversary in Cleveland, July 8, with a banquet to the entire Garden Opera company. Oscar Girard and Kirtland Calhoun were masters of ceremonies, and among the invited guests were Messrs. Vuengling, Summer, and S. Briggs, the mighty potentate of the Cleveland Mystic Shriners.

Eugene Jepson will play Johnson in Too Much Johnson next season.

Stella Bonheur is engaged for Willard Lee's production, In the Heart of the Storm, as leading soubrette, and some new songs, likely to become popular, have been written for her.

Heywood's Celebrities closed a most successful season of twenty-three months at Tuscola, Ill., June 30. Manager William Heywood is now in Chicago, and will soon announce plans for next season.

Mabel Paige, who will play the title role in Leopold Jordan's Irish comedy, The Colleen of Clare, speaks enthusiastically of the part and music which Mr. Jordan has provided for her.

Elihu Spencer is in town arranging for his next season's route and the engaging of his company.

Louise Hamilton, the original Georgia in Coon Hollow, now in England, is re-engaged for the part, and will return to America in about a week. Louise Arnot, the original Jean, is also to return to the cast. A plantation band will be an added feature next season.

Johnstone Bennett sailed for Europe July 4 under a name other than her own, and many are the speculations indulged in concerning the reasons for this precaution. She is to return in September to open at Proctor's in a vaudeville sketch with S. Miller Kent.

Walter Jones and Frank C. Thayer are traveling fast on a tandem bicycle these days, getting in shape to pace some of the professional races at Manhattan Beach, July 25. The suburban railways are taking down the old "Look out for the Cars!" signs, replacing them with warnings to the locomotives against the tandems.

Frank Williams will manage Jacobs and Sparrows' Academy of Music, Montreal, next season.

Seymour's Gay New Yorkers will open at the Lyceum Theatre, Philadelphia, Aug. 10.

Clement Bainbridge has a new play which he contemplates producing in New York early in the season.

Lucius Henderson will star next season in Captain Absolute, a re-written version of Milton Royle's Mexico.

James W. Bampton has secured a musical comedy, called A Funny Snap, in which he proposes to tour next season.

Nelson Wheatcroft has engaged Alfred Burnham as business manager of the Empire Theatre Dramatic School. Mr. Burnham has had a large experience in the theatrical profession, both as manager and actor. For the last five seasons he has been with Marie Wainwright's company, and earlier under Colonel Sinn's management. Previous to this he was manager in London at some of the best theatres and for many well-known stars, including Ellen Terry.

Pauline Graves, who attracted attention at the Metropolitan Opera House last season, has been engaged by Nat Roth as understudy for the leading roles with Jeff d'Angelis the coming season. Miss Graves is a pupil of Mme. Russell, of London, and a protegee of the De Reskies.

M. B. Sloss and C. B. Marks, two well-known advance agents, will give a benefit performance for the Evening World sick baby fund on Friday next. In addition to several vaudeville favorites, they have secured Neumann, the mind-reader, who will give an exposé of his methods, after first submitting to all sorts of tests. On Wednesday afternoon Neumann will be blindfolded in front of the Herald office and placed in a carriage. He will then direct the search for a certain article previously secreted in some part of the city.

Harry Clay Blaney has recovered from injuries received last Spring in acrobatic work, and is at Bath Beach preparing for his brother's play, A Boy Wanted. A young woman who saw him making a triple-somersault leap into the water, last week, thought he was a pet cat being thrown into a watery grave, and the wildest excitement reigned until Blaney's face appeared above the surface of the bay.

The Frawley company is testing the capacity of the Columbia Theatre, San Francisco, four and five times a week.

THE MIRROR is indebted to Mrs. Marie L. Cole, its excellent correspondent at Fort Smith, Ark., for a pair of Indian ball sticks used by the Choctaw Indians in their national game.

The season at Lothrop's Opera House, Worcester, will open late in August. Among the many strong attractions already booked by Manager Alf T. Wixton are: Laura Biggar and Burt Haverly in A Trip to Chinatown, The Span of Life, The Dazzler, The Land of the Living, Gus Williams, and Slaves of Gold. This popular playhouse is being entirely renovated during the Summer months.

Charles Frohman has purchased the American rights to a Mother of Three, Clo. Graves's London success.

Myra Collins and her company are playing to big business at advanced prices in the Adirondacks, having return offers everywhere. The regular season opens Aug. 31 at Morrisburg, Canada.

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ITEMS FROM RINGLING BROS.' SHOWS.

MONTICELLO, Ia., July 5.

Last Sunday was, indeed, a day of rest to all the performers and attaches of the World's Greatest. In the first place, there were very few bikes to be had in the place; secondly, everybody wanted a quiet day, so most of them betook themselves to the hotels. In the evening a few of the globe trotters went out as far as the lake, others strolled around the pretty town of St. James. The Macaroni Club drove out to Devil's Lake and enjoyed a quiet picnic. They report that it was a swell affair. "Spot" says "none but the wealthy can enjoy life," but I heard on the 17th that the hens were a little tough, but that is another story. On the 16th Sunday, things were different, and Happy Jack (Seeling), our boss canvasman, had his men busily engaged in painting the (our) town red; that is, they were painting all the poles and jacks. It is the custom of the Ringling Brothers to repaint everything several times during the season, and it is always attended to before the glorious Fourth. Landlord Fisher, of the Gibbs House, told me that he never had his house so crowded before, what with the members of our co. and the out of town people that drove in some sixty miles or more so as to be on hand early Monday to see the Ringling Brothers' World's Greatest Show; he had to place cots all over the house; we found him (Mr. Fisher) a very pleasant gentleman; I forgot to say in my last letter that there is a new craze around the show and that is the diamond craze. In the past two weeks we have been visited by three different diamond dealers, and every one of them have done a good business among our people. In the first place M. Natalie bought Madam N. a handsome cluster ring and herself a large diamond stud. Mrs. Jessie Leon bought a fine pair of solitaires of three and one-half carats. Jim West purchased a heavy golf ring set with three large stones. Professor Speedy, our high diver, purchased his wife an elegant pair of diamond earrings and himself a very large single stone ring a regular Alvin Joslin; Anna Dave brought a pretty solitaire ring; Monsieur Peri, our ballet master, did likewise. Willie De Mott, not to be out of the race, purchased a four-carat white stone stud, which is a prize winner, and other members bought watches, pins and chains. All the boys have plenty of money to spend, as I have already seen several with those ever-favorite blue papers (post-office orders). Monday was a lovely day, and we started the week with a big business and all went well, everybody feeling in first-class shape after their quiet Sunday. Laverne was our Tuesday stand, and it was a red-hot one both in regard to our business and the weather. Minnesota has come on this season, and the Ringlings have received nothing but words of praise from the press throughout the State. Archie Roger received notice that he was a candidate for membership of the Ancient Order of Brothers and would be expected to attend the next meeting to be put through. I understand the order is in a flourishing condition and growing very fast. The Prevost Brothers have improved their acrobatic act lately by introducing several new double somersault tricks, which are a hit with the audience. Another feature that is a strong card is the nine Landauer's living monumental tableaux of artistic beauty. It is an act that makes the people talk. Our principal leader, Joe Actress, has been surprising the boys the past week by doing some extra high leaping. Some say he has a pair of patent springs in his shoes, but he is certainly flying now, and is bothering Al. Ringling to put in more elephants. Go ahead, Joe, you are all right. Well, we got back to Iowa Wednesday, playing Le Mars, a very fine little city, and did an excellent business. Everybody in the show started here to prepare for the Fourth. Sheldon was our Thursday stand, and it was a scorcher, 94 in the shade! but it did not stop the crowds from coming to the show. Our people felt the heat terribly, but the band played on. In the evening, just as it was time to open the doors, an electrical storm came up, and the rain poured down in torrents. The lightning was a beautiful sight, and put me in mind of Lew Morrison's great scenic effect in Faust. As the storm kept up, and the wind started to blow, the Ringlings deemed it would be dangerous to admit the people, so order was issued to pack up. Mrs. Al Ringling received an elegant bicycle from Chicago in Spencer. Friday the weather kept up hot and furious smiles and is doing a rushing business with his lemonade and fans. As the crowd we play to daily are enough to make anyone smile Spencer made circus day her Fourth of July celebration and as the citizens of Monticello are going to do likewise on the 6, the Ringling Brothers will celebrate the Fourth three times, but that will be nothing very remarkable after a 1, for every day has seemed like a Fourth of July this season. Mason City was our Fourth of July stand and when we got up in the morning the sky was very cloudy and it looked very much as though we would have a wet Fourth, but by 10 o'clock (parade time) the sun came out and it turned out one of the beautiful days of the week. The Ringling Brothers are nothing if not patriotic and all of our tents both inside and out were one mass of flags and bunting. All the aerial riggings were gaily trimmed with our national colors and every performer wore the same. Willie de Mott had a dress made specially for the occasion and had the stables where his horses are kept, decorated with flags, and it all looked very pretty, indeed, and a credit to Willie's taste. Everybody was in the best of spirits, and an immense big top was packed and extra was down besides. It was a jolly holiday crowd, and they all heartily enjoyed the performance. It was a glorious Fourth, even Harry French, our very English friend, drank in honor of the American flag. Ernest Haley, landlord of the Hotel De Camp Haley, made all the working men happy by setting an extra fine meal before them, and he surely knows how to do it. It was a feast for the gods. The chef of the dime "Olympus" spared no pains in preparing an elaborate dinner for the officers and performers of the show. At night we had fireworks. Fourth of July come, but once a year. Yesterday's celebration will live long in the memories of the members of the World's Greatest. For.

ARENA.

JACKSON, MICH.—The new syndicate Shows and Paris Hippodrome will pitch tents here 24.
ELGIN, ILL.—Forepaugh and Sells Brothers' big Circus June 20 to two big audiences; general satisfaction.
TROY, OHIO.—La Pearl's Circus 2 to light business in afternoon but good at night.
RACINE, WIS.—Coming: Buffalo Bill's Wild West Aug. 29.
BROCKVILLE, MASS.—Coming: Walter Main's Circus 16.
SAN JOSE, CAL.—Monroe's Circus opened June 29 for one week; business very good.
SIOUX CITY, IA.—Paine's Pompeii opened to a large audience 6. The specialties are excellent and the fireworks the best ever seen here.
LEADVILLE, COL.—Forepaugh and Sells's Show is billed to appear 24.
Piquette, O.—Buffalo Bill's Wild West Show gave two performances at Driving Park 4 which were highly satisfactory, drawing fully 30,000 people.
LIMA, O.—J. H. La Pearl's Circus June 29 to good business. Buffalo Bill 9.
GRAND FORKS, N. D.—Professor Gentry's Pony and Dog Show 24, was well patronized, and gave a first-class performance. Coming: Wallace's Circus 13.
LAU CLAIRE, WIS.—Forepaugh and Sells Bros. Circus was here 6.
JAMESTOWN, N. D.—Wallace Bros' Circus 3.
DAYTON, O.—Buffalo Bill's Wild West 6 to excellent business at both matinee and evening performances. A heavy and continuous rain during the even-

ing performance proved a detriment to the attendance as well as to a complete entertainment. Without doubt no more interesting performance was ever witnessed.

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 Mlle. Diard, won a tremendous encore by her singing of the Titania song, and her work was uniformly admirable.—*Boston Globe*, March 10, 1896.
 On her first appearance Mlle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause.—*Boston Herald*, March 31, 1896.
 No fault could be found with Mlle. Diard for her rendition of the role of Lucia, in fact, in many ways it was remarkable.
 In the role of Marguerite (in Huguenots) Mlle. Diard was perfectly at home. The fortune with which certain of the melodies are embellished is certainly

most elaborate, but this artist is equal to all their exactions.—*Boston Globe*, May 6, 1896.

The mad scene furnished her with the opportunity for her greatest triumph, and at its close she was called before the curtain again and again.—*Boston Globe*, March 31, 1896.

Mlle. Fatmah Diard was admirable as Aida. "Thou Merciful God!" was delivered with excellent dramatic effect. "O Stars Cereus!" was well phrased and sung with fine expression, and the duet with Radames in the same act was a triumph for Mlle. Diard.—*Boston Globe*, May 26, 1896.

Fatmah Diard won the honors of the evening by her performance of Aida.—*N. Y. Mirror*, May 30.

Mlle. Fatmah Diard sustained the difficult role of Gilda (in Rigoletto). Several times was she called before the curtain. Her acting was charming.—*Boston Globe*, June 2, 1896.

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Last Rose of Summer" was particularly meritorious and highly appreciated. She had to repeat this interpolated aria three times, and the applause she received was reinforced by flowers in baskets and bouquets.—*Phila. Item*, June 23, 1896.

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The ballets Epanita and Basquevol are continued under the direction of Sig. Albertieri, and with Maria Gini as premiere.

Keith's Union Square.

Lumiere's Cinematographe continues to be the principal attraction. New views are added every week, and the interest of the public is kept up. The vaudeville programme includes Helen Lowell and Edward S. Ables, two new recruits to the vaudeville ranks, who appear in a sketch. Herbert and Caron, the clown acrobats, and the Nawns, Irish comedy duo, are in their second week. The bill also includes Richard Pittot, the Borani Brothers, Gaver and Goodwin, the Romalo Brothers, Burt Jordan, and many others.

Proctor's.

Rose Melville, assisted by Claudie Gillingwater, makes her vaudeville debut in a sketch of Indiana life. Others are Sadie Connolly and P. J. Moye, in an Irish-German sketch; Belle Black in character songs and changes; Eva Vincent, stereoscopic singer; the Weston Sisters, knockabouts; Turner and Russell, black-face comedians; Larsen and Palmer, Becker and Mack, and Gould and Bart, sketch teams; the Carters, illusionists; Bonnie Goodwin, May Longington, and Louise Valentine, serio-comics; Lillian Hecker, comedienne; and Ral Bixley, the musical tramp.

Tony Pastor's.

Bonnie Thornton and Lydia Barry remain and sing their new songs. The other performers are Eleanor Falk, comedienne; Billy Carter, bar jo comedian; Annie Buckley, character songs; Lew Bloom, eccentric comedian; Mlle. Carlini and her dogs and monkeys; Albertus and Bertram, club jugglers; Kelly and Grey, operatic comedy sketch; Lewis and Elliott, comedy sketch artists; Halliday and O'Brien, comedians; Potter, Stoddard and St. John in a society sketch; Casey and Le Clair, Irish comedians, and Tony Pastor in new parodies.

Hammerstein's Olympia.

Fregoli continues to present El Dorado, his best creation. Others in the bill are Dewell, gymnast; the LeMoine Brothers, horizontal bar comedians; Techow's trained cats; Sadie Fox, soubrette; Charles Ward, "The Bowery Boy," Mazur and Mazette, comic acrobats; Marshall and Nelson, comedienne; May Howard, vocalist; The Silves, and the Grand Opera Quartette.

Koster and Bial's.

Marie Dressler continues as the star of the bill, which includes the Rogers Brothers, Dutch comedians; Leon Fleming and Grace Russell in a new sketch, called Training a Star; Valdo, instrumentalist; the Manhattan Comedy Four; the Trio Bearnais, Swiss warblers; Josephine Sabel, singer; Jules Levy, cornetist; Edison's Vitascopes, with new views; and Dr. Sommer's Blue Hungarian Band.

American and Casino Gardens.

Jennie Veamans makes her roof garden debut at the American this week. Others in the bill are Willis P. Sweatnam, Katherine B. Howe, The Two American Macs, the Donovans, Keeley and Marba, Ed. J. Heffernan, Tony Fernandez, Bobbette Burns, Edwin French, the Sisters Sanford, and Thomas and Quinn.

Pearl Andrews is the star at the Casino roof. She is assisted by the lesser lights in the American bill.

Madison Square Roof-Garden.

The entertainers this week include Press Eldridge, Fields and Lewis, Falke and Semon, Nellie Seymour, Frances Rousseau, Laura Vaughn, Johnson and Dean, Haines and Pettingill, the three Delevens, and Maud Nugent.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Marie Dressler sang her new song, "Vette," with great success last week, and will doubtless continue to sing it as long as the public fancies it. Jules Levy charmed everyone with his wonderful work on the cornet. Ugo Biondi reappeared in The Chameleon, which seems to be his favorite piece. Lillian Green made her debut at this resort, and scored a hit with her catchy songs. Edwin Letell played on his various instruments, and amused everyone with his business with the pancake hat. Joe Flynn's parodies went with a rush, and his hit of a fortnight ago was repeated.

Ernest Bial's new march, "Bon Voyage," which is now one of the features of Sousa's concerts, was played here for the first time. It is a very pleasing composition, written in catchy style, and was vociferously encored. A synopsis was printed in the programme, which enabled the audience to follow the music from beginning to end. There is no doubt that the piece will become very popular in a few weeks. Carrie Ezier was another newcomer, and her eccentric singing and comedy work found favor.

Josephine Sabel, Jenny Valmore, and the Trio Bearnais continued to please with their singing specialties.

PROCTOR'S.—Fields and Lewis had everything their own way here last week. Their gags and songs were heartily laughed at. A great deal of their conversation on the stage refers to their recent visit to California, where they must have made a hit, as they are both wearing diamonds. Mlle. Alma juggled gracefully while poised on the revolving globe. The Six Reed Birds sang and danced and made individual and collective hits. Frye and Allen appeared in their "Police man and Flirt" sketch, which is very amusing.

Up-to-date songs were rendered by Louise Auber, Adelina Rattino, Kitty Helston, Gladys Van, and the Bernard Sisters. Haines and Redmond and Baisley and Simonds presented amusing sketches. Farrell and Taylor made fun and music together. Max Mueller poured out a flow of Irish wit. Harry Fenton, the equilibrist, and De Cama, the juggler, were applauded for their painstaking efforts.

PROCTOR'S PLEASURE PALACE.—The well-drilled coryphees who appeared in the grand ballets, "Basquevol" and "Epanita," have become a fixture here. Their gyrations are applauded enthusiastically by the susceptible youths who drop in every evening. John W. Ransome was in clover last week. Every hit at the gold and silver question struck home, and the house rang constantly with laughter and applause. Fields and Lewis ran up twice every day from the downtown house to jolly the Palace patrons along, in which occupation they met with much success.

Pleasing songs were rendered by Louise Valentine, Edith Hall, the Weston Sisters, Ella Demonde, and Kitty Helston. Joseph Goetz made a hit with his revolving globe. Fisher and Crossell furnished some fun of the acrobatic kind. Young American and the Panter Brothers shared the equilibrium honors. The Foleys, Tom Flynn, and Max Mueller were successful in their attempts to amuse.

The Garden of Palms is becoming a popular lounging place, and the roof-garden is crowded every fine evening with a jolly crowd.

KEITH'S UNION SQUARE.—The business at this house last week was simply amazing. The weather was hot and muggy, but the theatre is kept delightfully cool by means of fans, blowers and ventilators, and the large crowds were perfectly comfortable. The attraction which has caused such a sudden boom in business at a time when people usually go to Coney Island or to the roof gardens, is Lumiere's Cinematographe. Resident Manager Fynes has advertised this feature superbly, and the result of his judgment is shown by the houses which are packed to the doors, day and night.

Three new pictures were shown last week, "The Return to the Stable," "The Aquarium," and "Cavalry in Battle." "The Aquarium" is very interesting; it is a photograph of a large glass tank containing several peculiar-looking fish, which swim about in the most natural manner. The movements of a couple of frogs are particularly amusing. The other pictures receive the usual applause. The effects used behind the scenes while the pictures are being shown add greatly to the effect.

Herbert and Caron were warmly welcomed on their return from the West. Their fine act has been improved, and it goes even better than ever. The Nawns produced their true-to-life sketch and put the audience into the best of

his parodies. He also sang a song called "Gold, Gold, Gold," which was popular many years ago. The verses have been brought up to date, and the song was loudly applauded.

HAMMERSTEIN'S OLYMPIA.—Charles B. Ward sang his ballads of the Bowery, and received a number of encores. Marshall and Nelson, two pretty girls, sang well and danced gracefully. Enlalie introduced some very pretty dancing, which was applauded. Mardo, the clown juggler, made his usual hit. The others who held over from the week before were Techow's trained cats, May Howard, the Olympia Grand Opera Quartette, and Mazur and Mazette. They all continued their success.

Fregoli, of course, was the star, and his performance of El Dorado aroused great enthusiasm. It ran with great smoothness, and although it lasted over an hour, no one seemed to think there was too much of it.

OTHER ROOF-GARDENS.—Pearl Andrews made a big hit on the American Roof Garden last week. Raymon Moore and the Big Four were also favorites.

At the Madison Square, Caroline Hull, Haines and Pettingill, Cora Routh, the Delevens, and Gilmore and Leonard were the recipients of most of the applause. Miss Hull's triple-voiced specialty was particularly well received.

Willis P. Sweatnam and Annie Hart, Edwin French, Sadie Fox, and May Lavery pleased the roof patrons of the Casino.

A NEW WAY OF SWEARING.

One evening last week a couple of steady young men who looked as though they might have stopped over on their way home from the Endeavorers' meeting in Washington, approached the door of Hammerstein's Olympia.

They hesitated for some time before going to the box-office for their tickets, but finally one of them braced up, and went over to the window. He laid down a silver dollar carefully and said: "I would like to have two nice seats, please, as near the stage as possible."

The ticket seller showed the "cart-wheel" back quickly, and said: "Admission one dollar; move on, please, and give these other people room."

The young men looked stunned, but after a consultation they decided to risk it, so the silver dollar and another one, made up of nickels, dimes and pennies, was handed over, and the



THE OLYMPIA ROOF-GARDEN.

humor. Carr and Jordan repeated their success. Their act has been partly re-written, and Mr. Carr now appears in the burlesque dressed as Hamlet. He makes a very good appearance in his suit of sables. The Four Nelson Sisters did some very clever acrobatic work.

Hodgkins and Leith were quite amusing as a couple of rustics. Nellie Seymour presented her life-like picture of a typical East Side girl. She was just tough enough to be amusing. Whipler and Pickert did some very clever sword dancing in Highland costume. James Walbrooke's clog and buck dancing was warmly applauded. Frank Whitman played with all sorts of articles on a violin, and also danced as he played. The Johnson Trio, Irish, Dutch and serio-comic, were quite amusing.

Crews and Laurence sang some high-class songs charmingly. Ralph Mazotta did a clever musical turn. Lavender and Thomson introduced an amusing sketch, and Rawson and June did some good work in the club swinging line.

TONY PASTOR'S: Lydia Barry continued her successful engagement. She sang Charles K. Harris's new song, "There'll Come a Time," with good effect and was warmly applauded for her rendition of "Mother Was a Lady." "She Always Dressed in Black" was as well received as the others. Bonnie Thornton appeared in a marvelously pretty yellow costume and sang her old and new successes in her own catchy way. One of her songs is called "In Gay New York" and is sung to the air of "Narcissus," that dainty bit of music which is being used so much by vaudeville performers just now. "On the Benches in the Park" and "The Same Old Smile" made pronounced hits. Omene, the oriental beauty, presented a new programme of magic and illusions which was neatly carried out.

George H. Wood, the comedian who claims to be not the same as the others, delivered his amusing rigmarole in his own unctuous way. It is evident to the most casual observer that Mr. Wood has had a college education, as he uses some words in his boys upstairs. Evans and Vidocq cracked some black jokes in quick succession. The Midgeleys furnished considerable amusement with their kid sketch, which is the best of its kind. The Fremonts, with their burlesque acting, and the baby with the wonderful appetite were well received.

Miriam Ainsworth proved herself a pretty and pleasing singer. Thomas Le Mack brought a laugh with almost every line he spoke. Amusing sketches were introduced by Meehan and Raymond, Daily and Hilton, Miles and Raymond, the Winterton Sisters, and Allyn and Lingard. Helene Mortimore sang some of the popular songs of the day.

Tony Pastor was as successful as ever with

meek-looking youths passed proudly to the gate, where "Jimmy" Hyde quickly relieved them of their pasteboards, at the same time advising them to walk up by the stairs as the elevators were crowded.

They reached the roof putting and perspiring, and found themselves in the midst of a crowd, who were jostling each other in an attempt to secure a good place from which to see the show.

They finally found an usher, and the bolder of the two asked him to find their seats. A short conversation showed that they had no coupons, and the busy seat-slammer told them two reserved seats would cost a dollar more.

They were too much surprised to say anything for a few moments. Finally the sleeker one, who had allowed the other to do all the talking, said to his friend in a grievous tone:

"I am not a swearing man, brother, but if I were I should say that those letters on the ceiling represent my feelings exactly!"

His friend glanced up and saw the initials "O. H."

Then he softly sighed, "Me too!"

BENEFIT FOR J. W. KELLY'S FAMILY.

A meeting of theatrical managers was held last week to make arrangements for a benefit for the wife and children of the late John W. Kelly.

Kelly was one of the biggest-hearted and most generous men who ever walked the stage. He received a very large salary, but was constantly besieged by friends with "hard luck" stories, and none of them ever left him empty-handed. As a consequence of this generosity, Kelly left his wife and children very badly off, and it is to relieve them that the benefit will be given.

Tony Pastor, James J. Armstrong, and Ed Rosenbaum were appointed a committee to secure a theatre. The committee on talent includes James J. Armstrong, Weber and Fields, Dan Baker, Hurtig and Seamon, and Robert Recker.

W. S. Moore, Will Lykens, and Harry Sanderson will look after the advertising, and J. Austin Fynes, W. A. McConnell, and E. Burke Scott will attend to the press work.

The volunteers so far include Donnelly and Girard, Primrose and West, Peter F. Dailey, Maggie Cline, Dave Warfield, Lee Harrison, Lillian Greene, Marie Dressler, Ugo Biondi, Josephine Sabel, Annie Hart, Sam Bernard, Anabelle, Lizzie B. Raymond, George Thatcher, Charles B. Ward, Willis P. Sweatnam, Walter Jones, May Howard, and Weber and Fields.

Resident Manager Fynes has also promised to exhibit the Cinematographe.

The benefit will undoubtedly be a great success, as Kelly was a prime favorite both with the profession and the public.

THE OLYMPIA ROOF-GARDEN.

A view of the magnificent new roof-garden of Hammerstein's Olympia is presented by THE MIRROR this week. The photograph was taken in the daytime, and of course gives a very faint idea of the place as it appears at night, beautifully illuminated with hundreds of incandescent lights, with every seat holding a happy spectator, and all the space around the edge crowded with good natured "standees," all watching the stage performance, or chatting, laughing and sipping cooling or heating beverages, according to their inclinations.

This view was taken from the southwest corner of the garden and shows almost all the interesting points. To the right of the stage, looking from the front, is the Italian grotto, and to the left is the Swiss mountain, with its cascade, lake and old rustic bridge.

Performers who aspire to appear at this resort will find it profitable to study the position of the stage. It is in the centre, and the audience extends for nearly a hundred feet on either side, so that performers who sing or talk must exert themselves more than usual in order to make a hit.

The garden is covered with a glass roof, supported by immense girders, several of which meet in the centre, where Mr. Hammerstein's initials are placed in red and white electric lights.

A full description of the garden was published in THE MIRROR a few weeks ago, and it is only necessary to add that it has been phenomenally successful since the opening, being filled every night with amusement seekers, who marvel at Oscar Hammerstein's ingenuity, and sound his praises unceasingly.

THE ABBOTT SISTERS' LONDON HIT.

The Twin Sisters Abbott made their first bow to a London audience on Monday, June 29, at the Empire, scoring an unqualified success.

They had already captured society, and had their hands full playing at garden parties and "at homes," and their hit with the general public makes their success complete.

The following notice from one of the leading daily papers of London will convince the doubters, who predicted failure for these girls, that prophets sometimes make mistakes.

"The Sisters Abbott made their first appearance on an English stage at the Empire last night, where a kindly welcome and appreciative applause awaited them. With no adventitious aids of glittering dress or dazzling spangles, with no impudence of look or extravagance of gesture, but young, pretty, gentle and refined, they sang with cultivated voices simple ditties betitting their assumed character of a pair of homeless waifs. Their frocks were in rags and their straw hats torn, but such was the charm of breeding and unaffected simplicity that the freshness and sweetness of the new turn came in for hearty recognition. The young ladies should have no difficulty in finding other engagements in England when this one has run its term."

The success of the Abbotts should be particularly gratifying to Americans. They went to London unheralded and made a hit on their merits. They will probably remain abroad for a year or more.

WEBER AND FIELDS'S MUSIC HALL.

Weber and Fields intend to conduct their Broadway Music Hall in first class style next season. They have engaged Joseph W. Herbert to write burlesques which will be put on during the season. He will sail for London in a few days to see the plays which Charles Frohman has bought, and which will be the big productions of next season. The burlesques will be put on at the same time as the plays themselves. Nine of them will be done altogether. Charles Ross, of Ross and Fenton, will stage them, assisted by Sam Bernard. A full company of favorites and a large chorus will be features of these productions.

AN EXPLANATION.

Joe Weber, of Weber and Fields, said to a MIRROR man last week: "I wish to be placed in the right light before the profession in regard to helping the performers who were the victims of the fizzle at the Park Theatre, Boston. I did not give any money to be used as a fund to help the company back to New York. I simply loaned money to several of the people who came to me and asked for it. Several of the people, I believe, wrote to THE MIRROR and other papers saying that they did not need or did not get any of the money. I am telling you the facts simply to relieve their minds."

SUICIDE IN THE PARK.

Harry Chapman, a variety performer, committed suicide in Central Park last Sunday morning by swallowing hydrocyanic acid. A letter, found in the dead man's clothes, stated that he was alone in the world, suffering an incurable nervous disorder, and that the date of his birth was Sept. 3, 1829. A card was found also bearing these words: "Harry Chapman, Box-office The Grotto, Chicago. Colonial specialties (Columbian) 1892." The Actors' Fund took charge of the remains.

A NEW TEAM.

Marie Dressler will join hands with Dan Daly and form a sketch team. They will produce a new travesty on In Gay New York at Koster and Bial's next week. It will be called In Sad Brooklyn. This combination ought to be successful, and there is no doubt that these clever performers will give their performance with a vim and bounce which will make In Sad Brooklyn a big success.

GUILBERT WILL COME BACK.

Yvette Guilbert will return to America next Fall. She will be seen at Koster and Bial's for four weeks, beginning Dec. 14. Afterward she will visit the principal cities under the management of Ted D. Marks. She will try to make the out-of-town people like her so well that she will not have to go back to Europe until March, 1897.

How's This?

We offer One Hundred Dollars Reward for any case of Catarrh that cannot be cured by Hall's Catarrh Cure. F. J. CHENEY & CO., Props., Toledo, O. We, the undersigned, having known F. J. Cheney for the last 15 years, and believe him perfectly honorable in all business transactions and financially able to carry out any obligation made by him.

WEST & TRUAX, Wholesale Druggists, Toledo, O. WELDON, KOSMAN & MARVIN, Wholesale Drug gists, Toledo, O.

Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system. Price 75c. per bottle. Sold by all Druggists. Testimonials free.

Hall's Family Pills are the best.

PEARL ANDREWS AS CHEVALIER.



"I do not claim to have originated Mr. Chevalier's songs," said Pearl Andrews, "I simply claim to imitate him." But it is as an imitator, not alone of the English coster-singer, but of Yvette Guilbert, Maggie Cline, and Frank Bush as well, that this clever young woman has won her way to the very top-notch of popularity. Her rise has been rapid, almost beyond precedent. Beginning in this city late last September, practically unheralded, she has since made a triumphal tour from coast to coast, winning laurels everywhere, and now plays New York all the time as a "head-liner."

Her earliest imitations were most cordially received, and she is justly proud of a collection of praiseful notes that say her portrayal of Guilbert is "simply Yvette!" There is, apparently, no limit to Miss Andrews's powers of mimicry, old men and young, old women and maids, of any and all sorts, are within her scope, and, sacrificing every thing else to follow the minutest details of her art, she completely obliterates her own personality in picturing that of her subject. Every variety of dialect is also fair prey to Miss Andrews's versatility, and so persistent is she in her studies, that she once followed an Irish laborer for three blocks, through a driving rain, in order to capture the peculiar twist of his brogue.

The rapidity of her changes from male to female attire, and vice versa, is most unusual. Miss Andrews was, at the outset, much opposed to donning the full male costume, but found that, in imitating Chevalier, such a garb was absolutely essential, particularly in the "Old Kent Road" song, where a dance is introduced. Wise folk deemed it extremely venturesome of this young American girl to mimic Chevalier, and when she first attempted to do so in public, on the same stage and in the same bill with the great coster, they were aghast. And her conquest was the more complete. She had carefully studied Chevalier for three weeks, noting each detail of his work, and first introduced the imitation at Koster and Bial's upon the occasion of the great benefit for the St. Louis cyclone sufferers. Her rendition of "Mrs. Arkina," and "The Old Kent Road" have proved her skill, and now "Dear Old Dutch" is to be added to her repertoire at the Casino Roof-Garden. The search for garments of sufficient antiquity and correct cut for "Old Dutch" has led Miss Andrews a pretty chase through the queer old-clothes shops. One piece is gotten here, another there, and none without much explanation. One sagacious merchant in Carmine Street looked upon such a young-girl visitor with the eye of suspicion, and was uncommunicative until, at length, he said: "I perceive you are in the 'dheendral' peenness!" Then he fished out a supply of alleged coster clothes for inspection.

"I'm still searching for 'Old Dutch' clothes," said Miss Andrews, the other day. "You've no idea what a frightful time I'm having! My New York engagement has been thoroughly enjoyable, and Mr. John W. Hamilton is a most obliging manager. But I must be off again on my 'Old Dutch' tour—I wonder if Mr. Chevalier had such trouble in finding his costumes?" Miss Andrews's singing of "Dear Old Dutch" at the Casino Roof-Garden is eagerly awaited by those who have remarked her rapid rise. She is already engaged for the opening vaudeville bill at the Standard Theatre, Aug. 29.

BROOKLYN MUSIC HALL.

The Brooklyn Music Hall, under George W. Sammis's able management, has achieved a popular success. The theatre is crowded nightly, and the programme of entertainers presented the past week was of a high order. McIntyre and Heath were the stars of the bill, and their clever negro act secured much merited applause. They were closely pressed for honors by O'Brien and Wright, new-comers in the vaudeville field, whose ready wit and rendering of several catchy songs won them immediate favor. The Wood Sisters, Birgham, ventriloquist; Lucier and Greve, and Skelly, Barnett and Curran were well received in their respective acts. Most of the people of last week's bill have been retained for this week.

VAUDEVILLE JOTTINGS.

Pat Reilly was busy last week on a platform in front of the Aulic Hotel, on Broadway, drawing political cartoons of the Democratic Convention. He was employed by the Journal to do this work to keep the crowds amused while they were waiting for the return from Chicago.

Frank B. Carr's Third Avenue Theatre (formerly Sanford's) will not be a continuous house. It will be used for variety combinations and burlesques. Two performances will be given every day.

The Mimic Four have been engaged by Manager Sells for the opening of the Standard on Aug. 29. Jennie Yeamans and the Nichols Sisters will also be in the opening bill.

The barn dance given by Mr. and Mrs. George H. Primrose at their country place in Mount Vernon, N. Y., on the evening of July 8, was a great success. Many

guests from this city were present, and the occasion was very enjoyable.

John Rawlston was presented with a beautiful diamond-studded sword pin by the managers of Harrison Park, Terre Haute, Ind., last week, as a testimonial of their appreciation of her work at the Park.

John Wilson and Bertha Waring opened at the Great Northern Roof-Garden in Chicago on July 2 for two weeks, doing the same specialty they did in Little Christopher. Their success was so pronounced that Manager Sam Roke wanted to engage them for the whole summer, but owing to their New York engagements they could extend their stay only two weeks, making four altogether.

John W. Ransome, who is appearing at Proctor's as Mark Hanna, has a new song in which he shouts for "16 to 1." (Sixteen beers for one five cent piece.)

Harry Dodd, who was connected with one of the New York music halls for several years as stage-manager and burlesque writer, has prepared a new monologue, in which he still appears shortly. Mr. Dodd has entertained the nobility of England and the members of the Lotos and Lamba Clubs in New York.

Miss Liska, the young dancer, will appear on the Casino roof next week, doing her new toe dance.

Dainty Eleanor Falk is an enthusiastic wheelwoman. She is one of the most graceful riders among the thousands who are seen on the road every fine day.

Miss Ottillie is making a hit with "The Song of the Husband."

Bayne's Sixty-ninth Regiment Band, which is playing a successful engagement at Glen Island, will tour the country next season under the management of Maguire and Myers.

The Midgelefs left yesterday for Harris Park, Terre Haute, where they will remain for four weeks.

Rome and Leon, who have toured all Europe successfully doing their quaint trapeze act, over the stage, will make their first American appearance, on July 27 at Keith's Union Square, where they remain two weeks.

People were turned away from Keith's Union Square several nights last week, unable to obtain even standing room. The Cinematographe is the reason.

The residents of the Oranges are up in arms protesting against the granting of a license for a concert hall which was recently opened in West Orange.

One of the numerous "Fatimas" who are performing in Coney Island, and three other girls were arrested last week on a charge of giving an improper exhibition.

Leola Mitchell is making a hit in Chicago. She is said to be the daughter of wealthy parents.

Arthur Deacon is said to be giving a very clever imitation of the late J. E. Frost.

The engagement of Mattie Rooney, daughter of Josie and Pat Rooney to Wil S. Mitchell, of the Casino Comedy Four, is announced.

Oscar Hammerstein spends almost the whole day in his private office, which is a small triangular room over the main entrance of Olympia. The sound of a piano can be frequently heard, which shows that the busy manager is hard at work on his new opera, Santa Maria.

Rose Melville, who comes from Terre Haute, and who enjoys the distinction of being the daughter of a Baptist minister, is appearing this week at Proctor's Twenty-third Street Theatre. She is assisted by Claude Gillingham. Miss Melville will be remembered as one of the "Two Little Jays from Indiana" in 1892 when it was played at Palmer's Theatre. Her sister has retired from the stage.

Marie Dressler is singing a new song this week, called "Where Am I At?" It is by J. L. Golden, author of "Yvette."

Charlotte Parry, the clever mimic and impersonator, has returned from a phenomenally successful engagement on the Orpheum Circuit in California. She is ready to receive offers from leading managers. She has a few good offers under consideration, and may join one of the leading road companies next season.

Pepiata has made a great hit at the Orpheum, Los Angeles. She is considered one of the strongest cards seen there in some time.

Robert Gray has made contracts for vaudeville artists for the month of September involving salaries amounting to over \$12,000. He has the exclusive booking of several high-salaried stars. Marshall and Nelson, Jarman, Black Pat, Alice Shaw, Tim Murphy, Charles Dickson, and Miles and Feller are among his clients. Elvante, the dancer, has made a hit wherever she has been seen. Her first dance is particularly effective. She will be seen in New York early in the fall.

The basement of Olympia will not be fitted up as an Egyptian Hall after all. Workmen are busy every day on the decorations of the room, which will be one of the greatest attractions of Olympia when it is finished. Mr. Hammerstein does not care to make public what the hall will be used for, but it can be safely assumed that he has another pleasant surprise in store for the public.

"Espagnol," the new march by Oscar Hammerstein, is one of the popular compositions of the day. It has been a feature of the musical programme at Olympia for the past two months, and is always received with generous applause.

Misses Crews and Lawrence, operatic duettists, who made their initial appearance as a team at Keith's Union Square Theatre last week, secured an instantaneous hit, taking several calls after every performance. Miss Crews's voice is a mezzo-soprano with a range of three octaves, while Miss Lawrence possesses a perfect baritone voice. Their act consists of selections from the principal operas with accurate and beautiful costumes. The act is a novelty and will undoubtedly be a great success wherever presented.

At least four new views will be shown each week during the engagement of Lumiere's Cinematographe at Keith's. The entire series could be changed each week, but some of the stirring pictures have made such hits that they will be retained indefinitely.

The Russell Brothers are rehearsing a new act, said to be intensely amusing, which they will present at the opening of Weber and Fields's Broadway music hall in September.

William F. Hines and Earle Remington are at the Empire Music Hall, Atlantic City, for the next two weeks. They play their sketch, "The Bowery Bhoke and His Gal," as well as the "Sullivan Chowder."

Lillian Dunn, the clever little dancer, just from the Pacific Coast, has been engaged by F. P. Proctor, and will make her debut at Proctor's Twenty-third Street Theatre, July 29.

Otto Young, the club expert, has signed with A. G. Field for the coming season. She will produce an original novelty in club juggling.

Earle Remington and Jennie Veamans have collaborated on a new song which Miss Veamans has introduced at the roof-gardens this week. It is called "I Wouldn't Do That To You."

Madame Marie Selika and Signor S. Voloski made a tremendous hit at Proctor's Pleasure Palace on Sunday, July 8. Through a printer's error, their names did not appear on the programme, but that did not interfere with the heartiness of their reception. Their voices blend beautifully, and their selections were repeatedly received.

We have received a copy of the "Pheon Waltz Song," composed and published by Jessie L. Davis, of Milwaukee, Wis. It is dedicated to Madame Herrmann.

B. F. Keith went to London from Paris on July 4 to attend Ambassador Bayard's reception and dinner. He was accompanied by Marshall F. Wilder. They both went to Liverpool to meet the Ancient and Honorable Artillery Company of Boston. Mr. Keith returned to London with the Ancients on a special train. He attended the banquet of the London Artillery Company to the Ancients on July 9, at which the Prince of Wales was present. Mr. Keith's brother, Alderman Charles F. Keith, of Cambridge Mass., Marshall F. Wilder, and J. Paul Sellinger, the Boston artist, and Mr. Keith all occupied seats near the Prince. Mr. Keith's party also attended the Marlborough House reception. The week's festivities wound up with a grand trolley drive tendered by Mr. Keith to the Ancients and their fair companions. Twenty handsome coaches were engaged for the occasion, and over two hundred persons took part in a very pleasant morning drive through the suburbs of London.

Canfield and Carleton are spending a few weeks at Lakeview. They will join Sam Devere's company next season.

Among the artists engaged by Manager Steve T. King for the Ida Fuller High-Class Vaudeville company are Rinas and Rinas, the musical tramps, who have lately created a London furore. They sailed for England without any particular idea of getting an engagement, but determined to try their luck, and were compelled to give a trial performance. Their hit was

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instantaneous and emphatic, and they were engaged at once by E. S. Barnes, managing director of the London Music Hall, and the London press praises them highly. Manager King has been equally fortunate in engaging the balance of the party to support Ida Fuller, and is confident that it will be one of the strongest vaudeville companies on tour next season.

Mr. and Mrs. Al. Stinson are entertaining Miss M. Callaghan, who is Mrs. Stinson's sister. She arrived from England a short time ago, bringing a number of pretty presents from Mrs. Stinson's parents. Stinson and Merton will join Fields and Hanson's company next season, and Miss Callaghan will travel with them and see the country before returning home to Durham, England.

Ninian E. Myers, composer and publisher, of this city, has just issued two new songs. One is a pretty ballad "Blue-Eyed Nell," the other is a political song in praise of McKinley, called "A True American." The title of the latter song is adorned with a very fine picture of McKinley.

A carrier pigeon liberated from the steamship *La Bourgogne* by Johnstone Bennett landed on the roof of Proctor's Pleasure Palace one day last week. It carried a message to Mr. Proctor, which read as follows: "Just tell them that you saw me, and deny everything. I am merely my captive to travel in cages. Home in six weeks." Some of Business Manager Price's friends thought this was a "bird story," but he says he can show the dent in the roof made by the pigeon when it landed with its heavy burden.

Lorrett's company, comprising Edward and Louise Lorrett, Gus Campbell and Charles Beard, are touring the summer resorts. They opened June 29 at Newark Park, Ithaca, N. Y., playing to the largest week's business ever done at that resort and were re-engaged for an early return.

The performers this week at Rice's Circus Carnival, Manhattan Beach, are Clotilde Antonio, the Brothers La Moyne, Charles Belmont, Fred Runnels, Rosa Lee, Robert Whittaker, the Laveils, Sig. Carlos Fernandez, and Morris's ponies.

Thomas W. Prior, of Chicago, has taken the amusement management of the big Ferris Wheel in that city, and proposes to give in addition to the Wheel, which was one of the biggest attractions in connection with the World's Fair, a vaudeville performance. There is no doubt that the two attractions of vaudeville and the Great Ferris Wheel will prove irresistible as a crowd-drawing proposition. Mr. Prior is now engaged in booking the attractions for the Park, which will be open probably until the middle of October.

May Howard has been engaged for six additional weeks at Hammerstein's.

Vaudeville performances are now being given on the upper deck of the steamer *Grand Republic*, which steams around Staten Island while the serio-comics and comedians get in their fine work. George W. Day is the star of this week's bill.

Hope Booth will appear on the American Roof-Garden next week in a sketch, assisted by George Sider. It is called Ten Minutes in the Latin Quarter.

Mr. and Mrs. Arthur C. Sidman, who do the best booking the attractions for the Park, were made the subjects of a very complimentary article, three-quarters of a column long, in a recent issue of the Boston Herald. They deserve every word of commendation the article contained.

Will S. Rising's new specialty with Fregoli changes of costumes has scored a hit. He calls it "Gentleman, Soldier, Cavalier, and Tramp." It is one of the features of his Entertainers, consisting of the Murray Brothers, Musical Trio; Tom Ballantyne, humorist; Agnes Baylies, soprano; and Fred Gage, director. They are playing at Arverne by the Sea this week.

FOREIGN NOTES.

Charlie Waite, who was called "The Duke's Motto" by his friends, is dead.

A new ballet, "Donnybrook," was put on at the Alhambra, London, recently. It has Irish music and characters, and is said to be a success.

Young and Sells are at work again. Miss Sells has completely recovered from her recent illness.

Vesta Tilley has made a big hit in London. Her "Sad Sea Waves" song is particularly well received.

Charles Bignell is advertised in London as "Sadler's Special Sadness Shifter."

A condensed version of My Partner was recently produced at the Queen's.

The new ballet, for which Sir Arthur Sullivan is writing the music, will not be put on until December.

The Derby race was reproduced on the Animatographe in one of the London halls the day after it was run.

Bon Bon and Artino have dissolved partnership. Hereafter the firm will be Bon Bon and Rival.

Lottie Collins was injured recently by a fall from her bicycle. She will probably soon return to the Palace.

Cinematographe outfits are being sold by an agent in London for £50 each.

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CHICAGO, ILL.—Convention week in Chicago kept the vaudeville theatres filled at every performance and splendid bills were offered at the several houses. There is no doubt that the delegates were glad to get away from the 16 to 1 question at least for an hour or so. Hopkins's Theatre presented a very gay exterior the new red, white and blue incandescent lights and draped busting, together with pretty palms and other decorations formed an inviting combination. The programme was also selected with the usual care that has marked the progress of Colonel Hopkins's superb theatre. Possibly the most interesting thing on the bill was Edison's Vitasec, which is certainly a marvelous reproduction of many well-known scenes, theatrical people and events. Colonel Hopkins has the exclusive right to the Vitasec exhibit in Chicago, and this is another sample of wide-awake management. Cad Wilson appeared in songs and dances. Lizzie Mulvey and Pearl Inman introduced their sketch. Arthur Denson, Bohman Trio, Frank Wilson, Wass and Maddox, and Cole and Adams all gave their specialties in a creditable manner. Ralph Stuart, Sam Morris, Harry Jackson, Emile Collins, George Berry, Charles Barringer, Warren F. Hill, Marie De Campi, Kate Jackson, and Florence Modena gave a careful production of the play called The Westerner. The Rustic Garden was also well patronized. In fact, the new annex is a success.

Masonic Temple Roof-Garden: The business at this elevated resort was most satisfactory, and the co. better than the week previous. It would be difficult to select a place of amusement with more brightness and general pleasant surroundings than the Masonic Temple sky theatre possesses. It is a delightful place, and to look from the observatory down upon the gay gowns of the fair sex and enjoy the cool lake breezes, together with many other advantages which Sonman,

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Landis and Co. have supplied this place with. There were three strong acts presented, the Manhattan Comedy Four being among the foremost. These clever comedians and vocalists deserve all the good things that have been written and said about them heretofore, and it is only necessary to add they repeated the hit they made the week previous. Dixon, Bowers, and Dixon, "the funny kubes," did their acrobatic, grotesque act, and kept the audience fairly convulsed. Horwitz and Bowers proved to be a pair of exceptional travesty artists, and the others in the company were Kitty Wolf, Eckert and Heck, Florence Townsend, Morland and Thompson, and the talented little juvenile mimic, Irene Franklin. Charles Quinn's Orchestra rendered a number of popular selections to the delight of all present. Manager George A. Fair looks himself again, and is able to get about without the aid of his side partner (a crutch) and all of his friends are congratulating him on his recovery.

Chicago Opera House: A very lengthy list of vaudeville performers appeared before packed houses, and, judging by the frequent encores, the performance gave decided satisfaction. McKee Rankin, the well-known actor, has also entered the vaudeville field, and the character study in which he appeared, assisted by Nance O'Neil and Annie Leonard, entitled Counselor for the Defense, gave considerable tone to the continuous programme. Robert Davenport, another new one to the vaudeville theatre, is an expert facial artist and his dialect impersonations had evidently been carefully studied, resulting in a very finished performance. The Fansons, in a skit called The Village School, deserve mention, as also do McCoy Sisters, Thomas Ripley, Delhauer, Bessie Searies, Rossie Brothers, Minnie McEvoy, Henning Trio, Val Vinsky, Moore and Brydges, John and Lillie Block, John Gilbert, and Carlton, Jenkins and Jasper.

Great Northern Roof-Garden: This new roof theatre is now in perfect running order. The business has been large since the opening, and at times there has hardly been room enough to accommodate those who were desirous of seeing a very good show and enjoy a cooling beverage. This place is strictly an outdoor affair, and on warm even ings a very desirable location. The variety turns were many, and included Little Chip, a funny little chap; R. J. Jose sang as sweetly as of yore; John Wilson's difficult falls and comedy sketch, in which he is assisted by Bertha Waring, was a hit; Chulita danced gracefully; the Sisters Helms also merit notice. The others were Florence Holbrook, Ernie Veronee, Nettie Black, who made a hit; Kusel and Laughlin, and Georgie Parker. Dr. Leo Sommers's White Hungarian Orchestra rendered many selections, and the audience encored the many acts, proving beyond a doubt that they were "highly" pleased with the show and Chicago's new roof-garden. Samuel E. Kofke and A. L. Southland should feel pleased with the opening of the new enterprise.

Imperial Music Hall: After a fairly profitable season this house closed Sunday, July 5. Manager John Cort will make numerous improvements next season, and is now looking for many vaudeville and burlesque people for the opening, which will be Sept. 5.

Orpheus Music Hall: A good vaudeville entertainment held the boards at Manager Robert Blei's North-Side house. Those who were most prominent on the programme were: Nellie McPherson, the Two Graces, De Vene and Schultz, Harry Lines, Ray Vernon, Jeannette Burns, Georgie Emery, and others. An ensemble of Spanish dancers and a series of living pictures also formed a part of the bill.

The management of the Tivoli Theatre and Roof-Garden announces their opening Aug. 8.

The Winterburn Show Printing company have finished the printing for Mahara's New Minstrels. The designs are something new and original, representing a series of new poster studies that belong to the artistic class.

Sam T. Jack's Opera House: Burlesque and vaudeville was just what the delegates were looking for, and this pretty little theatre was crowded nightly, and the combination bill was well enjoyed. Orange Blossoms was the big card, and this sensational feature has been responsible to a great extent for the large business which this theatre has done. The many specialties were all received with favor by the very appreciative audience. Manager Jack says business has been most satisfactory during the season, and although he decided to close sometime ago, he is not sorry he continued his season for a time, and he may not close at all.

Electric Park: Signor Romeo is producing a spectacle called Benemela, which employs a very large ballet and numerous other talent. The performance is a very good one, the vaudeville part of the programme being particularly attractive, and included Soucrat Brothers, Arion, Cora Beckwith and others. J. E. Richerdi is managing affairs and Thomas M. Jordan looks after the advertising.

Coliseum Garden: America has been doing a good business, and during convention week it was comfortably filled at every performance. The production is an excellent one, and the specialties were very entertaining and were given by Ferris and Trevanion: De Mora and Anila; Joen Obette; Harry F. Wertz and William Adair; Willy Ferris, Harry Wilson and C. H. Jacobson.

proved to be a very capable maitre de ballet. All of the dances were most pleasing.

J. B. Henry, the genial business manager of the Imperial Music Hall, was tendered a benefit Saturday July 21. The big bill and the popularity of Mr. Henry, brought out a liberal response. Those who contributed to the good cause were: Barney Fagen, Flynn and Walker, Imogene Comer, Montgomery and Stone, May Estelle Belmont, Hamill and Earle, Len Peasley, Ethel Carter, Leslie and Shattuck, Baker and Lynn, Billy Murphy, George Emery, Burt Morphy, Lew Hawkins, Horwitz and Bowers and a number of others.

The Manhattan Comedy Four, who have been filling a two weeks' engagement at the Masonic Temple Roof-Garden, made the hit of the show both weeks. They sing unusually well, their voices blending in a remarkably harmonious manner. The comedy work which they introduce is also bright and particularly refreshing, as it is never overdone. Al Shean, the baritone, introduces some very funny dialect comedy, and he always has original ideas. Samuel Curtis, the first tenor, possesses a fine voice of considerable range that would compare most favorably with the best of quartette tenors. Arthur Williams is the second tenor; he sings well and assists materially in the comedy. Last, but by no means the least, comes Edward C. Mack, the basso, who sings his part with care and effect. His full round tones completing a quartette of voices that come very near holding a first place among the comedy quartettes of the vaudeville stage. The Manhattan Comedy Four will be with Irwin Brothers' Star Specialty co. the coming season.

Billy Van is engaging people for his minstrel company, which is being organized.

Harry Ballard, for a number of years with the Chicago Opera House, is now at the Great Northern Roof-Garden.

Arion, the electrical high-wire bicyclist, has been appearing at Manhattan with much success.

Tivoli Theatre and Roof-Garden looks very inviting from the outside, and if the attractions which have been booked fail to draw, it will be a surprise, as Manager Edwards is giving great care to this department.

BOSTON, MASS.—The Vitascope continues at Kell's.

The variety programme includes Mr. and Mrs. Charles Dickson in Two Can Play at That Game, Morrissey and Rich, the Sisters DeVan, the Rossi Brothers, the Helstons, and others.

The stage show at Austin and Stone's includes the Vidocq, John and Jeffries Prudy, Maggie Bennett and Florence, Big Eyes, Big Eyes, Big Eyes, Tyron and Evaleen, Bartell and Morris, the Kent sisters, Julie Franks, the Arnold Brothers, J. C. Hughes, Herbert and Kola, and Ward and Warren.

DES MOINES, IA.—Observatory Roof-Garden (Gus J. Patek, manager): This resort had its inaugural opening June 28 with Fry and Fields, the Macks, Allen and Black, Nellie Stafford, and others.

PIQUA, O.—Midway Park (Hardy and Sunk, managers): Kyford Sisters, change artists, and Barrett Brothers, on last week's bill, were omitted in last letter. Harry Barrett is a former resident of Piqua, and was given a warm welcome by his many friends. They were a good drawing card. This week's bill include George H. Fielding, the juggler. The Lawsons are also well received, while Phil Peters and Oscar P. Sisson, and Nettie Peters and Josephine Shepherd keep the audience in a continuous roar. The attendance is improving right along. Mr. Sisson says he thinks our Park Theatre one of the most commodious and pleasant in the country.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich manager): Packed houses greeted a good bill of novelties during the week, Papinta making a special hit. Coming: The Vitascope and Hugh J. Emmett.

SARATOGA SPRINGS, N. Y.—Hotel Todd, Summer Garden (D. E. Kirkpatrick, manager): The artists who entertain week of 6 include: Max Eddyson, Lillian Westerley, Belle Gold, Flynn and Wade, and Sand and French.

BUFFALO, N. Y.—Jaeger's Roof-Garden continues its season of popularity and is nightly taxed to its utmost capacity. On the evening of 4 the Umland Band, of New York, gave a concert from which many were turned away. Jaeger's orchestra furnishes good music and the garden is prospering.

An excellent programme was given at Gibbs's Music Hall week of 6. Leona Lewis continues to grow in popular favor. Miss Vallie Eger is also a great favorite. Mabel Hanley and May Bell contribute considerably to the success of the entertainment.

RUTLAND, VT.—Day, the hypnotist, closed a successful five nights' engagement 6.



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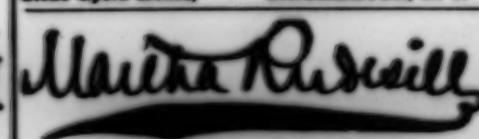
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